

# THE AMERICAN MAGAZINE OF ART

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A DRAWING BY JESSIE WILLCOX SMITH

## THE AGE OF INNOCENCE

PORTRAITS BY JESSIE WILLCOX SMITH

BY EDITH EMERSON

**A**N EXHIBITION most appropriate to the Christmas season has just been opened at the Philadelphia Art Alliance, consisting of portraits, drawings, and illustrations by Jessie Willcox Smith. The visitor's first impression is that he has strayed into a children's party, and he gladly decides to stay and join in the fun. He must be hard-hearted indeed to resist the appeal of these winsome mites of humanity.

Miss Smith's well-known and widely circulated illustrations for books and magazines reach an enormous public both here

and abroad, but her portraits will prove a revelation to those who have not hitherto had the opportunity of studying this phase of her art. Her inimitable set of illustrations for Kingsley's "Water Babies" is the feature of the West Gallery, simultaneously charming and disarming the spectator. Peals of sympathetic laughter greet the picture of Tom, paddling busily in a cool green stream as "he felt how comfortable it was to have nothing on him but himself." The artist's own eyes twinkle merrily when she contemplates her quaint creation.



ALAN, SON OF MRS. FRANCIS S. McILHENNY

JESSIE WILLCOX SMITH

The chief characteristics of Miss Smith's art are sympathetic insight and a tonic humor. This combination has irresistible power, and seldom does she fail to evoke a quick response. The "Water Babies" should find a permanent place in the Children's Room of some great public library.

Immortal children of the imagination, courteous "Alice-in-Wonderland," the appealing "Little Lame Prince," gay "Hans Brinker," the "Princess and the Goblin," "Heidi," and a host of others salute us from the walls. The pictures win the respect of those who recognize able draughtsmanship, felicitous composition, and gayly decorative color. Only a few know what they represent of steady devotion to work—continuous effort generously and unselfishly poured out that others may rejoice and be glad. Moral

fibre is an even more essential part of a work of art than the warp and woof of the canvas, and back of these charming fantasies are many noble qualities, modesty, simplicity, honesty and candor. They attract and win without guile.

Turning to the life-size portraits, these larger qualities come immediately under observation. One is conscious of a wave of emotion belonging to a rare category, as one faces a roomful of individuals who are one and all "pure in heart." A baby is an individual to Jessie Willcox Smith when she is painting its portrait, and with intuitive delicacy of perception she interprets the rosy dawn of character and renders textures so ineffable that they would vanish under a ruder touch.

Fortunate Philadelphia, possessor of a





OLIVE

DAUGHTER OF MRS. FORREST G. PEARSON

BY

JESSIE WILLCOX SMITH





ROLAND GILBERT

JESSIE WILLCOX SMITH

succession of able portrait painters who have recorded the lineaments of her citizens! What a gratification to the famous old signers of the Declaration of Independence, could they see these promising little members of the rising generation! Here indeed is a fine flowering! The finest canvas of all

from the painter's point of view is the flaming-haired "Molly, daughter of Mrs. George F. Tyler of Elkins Park." Embracing her auburn-haired Pekingese with both chubby arms, and gazing at him with almost maternal yearning, "Molly" strikes a responsive chord emotionally. Miss Smith



is an expert in "tactile values." The color-scheme is rich, almost sumptuous; even Rubens and Sir Joshua Reynolds would approve the translucence of the skin, the fluent brush work, the rhythmic linear composition and the agreeably related color harmonies. If "Molly" would appeal to Sir Joshua, I think that Gainsborough would have a good word for the cool blues which enhance the refinement of little "Miss Bernice McIlhenny."

Quite a contrast in personality is presented by "Roland," the sturdy son of Mrs. John Gilbert of Rydal, and to those who catalogue Miss Smith as a painter of infants only this canvas will disclose new powers. With unswerving certainty she has shown us a fine American boy, vigorous, vital, and bursting with energy. The roguish smile is very happily caught.

There is a time in the career of every portrait when its life hangs by a thread. If fate is propitious, the work goes forward in fine, long leaps to a successful conclusion. Unfortunately there are some dark days for the artist. Families of sitters would do well to memorize the ancient proverb about "too many cooks," for lack of technical training seldom puts the soft pedal on opinion. There may be persons who would hesitate to mix up chemicals whose constituent properties were unknown to them, yet they cheerfully cause explosions among the ingredients of a picture, because they are harboring photographic standards in their minds. Every sincere portrait painter recognizes the necessity for truthful presentation of the character of his model, but on far too many occasions psychological cross currents force the greater truth to be sacrificed to the lesser. The ability to cooperate in any enterprise without hindering its orderly progress, is a fine art in itself.

Jessie Willcox Smith has been fortunate in having enthusiastic patrons who have appreciated the almost insuperable difficulties encountered by the painter of a child "who is never still a minute." Who would not feel disconcerted to find the model standing on his curly head from time to time, breaking the monotony by swimming upon the carpet, or careening about the studio on a kiddie-car? A quick eye and a retentive memory are needed for such work. Little "Alan McIlhenny" has been beguiled into

the serious study of a large globe in order that his pale gold radiance may be captured—that our eyes may linger caressingly on the blonde hair, finer than the finest flax. His good little sister "Louise" sits sedately on her stately chair looking out trustfully upon the world. One can readily prophesy that she will make a charming and thoughtful hostess in the years to come. In these two paintings of the children of Mrs. Francis S. McIlhenny of Chestnut Hill the tonal values are finely sustained, and the globe and needle-point chair are handsome pieces of still-life painting.

Miss Smith is a person of taste, and never mars her pictures with ill-considered accessories. "Children are like flowers," she says. "It seems to me inappropriate to dress them in bizarre colors or to paint them in a bizarre manner." When asked whether she was ever troubled by the dress of her little models, she replied that as a rule the children came from families where simplicity in children's clothes was an accepted axiom, and that she seldom had to contend with beribboned darlings in furbelows. No doubt it is largely owing to the widespread popularity of her types of children, as reproduced on the covers of *Good Housekeeping* and other magazines, that children's fashions have gained perceptibly in charm. Gone are the immense hair-ribbons and the ruffles of yesteryear! The burnished hair of a young child is a sufficiently glorious crown. Jessie Willcox Smith has been called the modern Kate Greenaway, and such portraits as "Babs, daughter of Mrs. Charlton Henry," "Lucretia," "Alice," and the adorable "Olive, daughter of Mrs. Forest G. Pearson of Chestnut Hill" present convincing claim to the title.

"John B. Thayer 4th," probably as beautiful a child as the human race is capable of producing, is shown in a golden-yellow smock, standing under the low-hanging branch of an apple tree with russet apples in his tiny hands, while his equally lovely little brother "Eddy" has a background of apple blossoms for his shy grace. It is a triumph to have wrested these aspects of perfection from the destroyer, and to all who behold them they cannot fail to speak of the golden age of innocence.

Little "Ann and Mary Leisenring" resemble tiny tight rosebuds of delicious





MOLLY, DAUGHTER OF MRS. GEORGE F. TYLER      JESSIE WILLCOX SMITH

pink, and "Frances, daughter of Mrs. Frank Miles Day" wears her bridal veil and wreath of orange blossoms with girlish dignity. The light is especially well handled in this picture, sifting through the trees and making a semblance of a gloria around the head. The portrait of "Miss Peggy Houston" presents a dark-haired girl whose fine features are subtly modeled. The dark blue velvet dress with rose-colored vest is brushed in with assurance. "Freddy and Henry Chatfield" come jauntily along a garden path together, the younger child reminding one of a dandelion, with his

tumbled curls blowing in the wind. The portrait of "Mrs. William Henry Trotter" is a delicate arrangement of blue and gray, well calculated to set off the pearly tones of a very fair complexion, and the oval composition suggests the atmosphere of an earlier epoch. Miss Smith's style is distinctly in the English tradition. It is well-mannered, clean and graceful, with a generous dash of common-sense. This last quality prevents it from becoming over-sentimental. Nothing morbid or bitter ever proceeds from her brush. This is not because the difficulties of life have left her untouched, but when



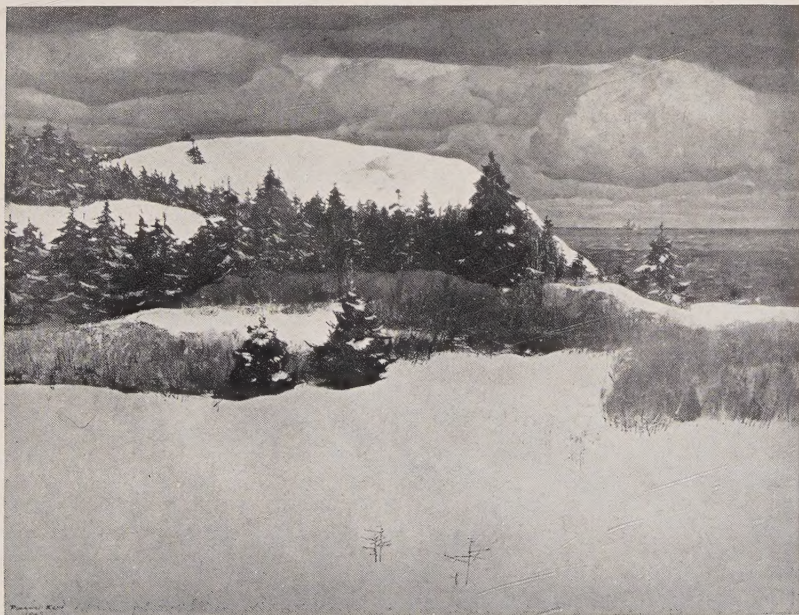
they have appeared she has met and conquered them. Courage, the first of the virtues, has not been lacking.

Singularly enough, she never showed her talent for drawing in her early years, as is so often the case with artists. At sixteen, being fond of children, she decided to become a kindergarten teacher and left her home in Philadelphia to take up that work in Cincinnati. Mere accident caused her to join some friends in drawing, on an occasion when the thrilling subject before the impromptu class was a student lamp upon the table. Much to everyone's surprise, and most of all to her own, for she had never drawn anything before, she produced a sketch which was surprisingly good and was urged to take up the work seriously. This trifling incident was really a turning point, for she returned to Philadelphia and studied first at the School of Design for Women, then at the Pennsylvania Academy of the Fine Arts, and finally under Howard Pyle. This brilliant man developed her talent with the inspired energy that made him the greatest teacher of artists America has yet

brought forth. From her first entrance into the professional world her work has been in great demand, and her only difficulty is to keep abreast of the orders that come in.

Among the moderns, the work of Abbott Thayer commands her unbounded admiration, and naturally so, for in addition to the struggle for technical mastery she has before her, as the ultimate goal, the revelation of hidden beauties of the human spirit. One of the simplest of the portraits in the exhibition—a head of the little son of Mrs. John D. McIlhenny—is a study in expression alone. Here all accessories have been dispensed with, and attention is riveted upon the child's sweet wide eyes, eyes that register an inward vision not vouchsafed to the unready.

The ideals of Jessie Willcox Smith have been woven into the fabric of contemporary thought, and her forms are impressed upon the consciousness of innumerable mothers, who hope that their children will look like the children she paints. With unerring directness she touches the heart of humanity and travels the only quiet road to fame.



MAINE COAST

ROCKWELL KENT



## THE CLEVELAND CONVENTION

MEMORIES of beauty, real kindness and efficient cooperation were carried away from Cleveland by those who attended the Sixteenth Annual Convention of the American Federation of Arts which met in that city, May 13, 14 and 15. We were favored with charming weather—cool and bracing, with clear skies and brilliant sunshine. It was spring; the trees were in fresh foliage; in Wade Park and on the lawns surrounding the Art Museum many were gathering dandelions; lilacs were in bloom, filling the air with their fragrance; the songs of birds struck happily on the ear. We were fortunate both in our residential headquarters at the Wade Park Manor and in our meeting place in the Cleveland Museum of Art. The latter provided not only ideal accommodations for the sessions in its charming auditorium but an object lesson in its arrangement of exhibits and the use to which they are put educationally for the people.

### OUR HOSPITABLE HOSTS

Mr. Frederic Allen Whiting, capable Director of the Cleveland Museum of Art, was chairman of the Convention Committee, and, with his usual efficiency, left no stone unturned in the making of arrangements. Everything was done for our comfort and pleasure. We were indeed royally entertained from the minute we arrived in Cleveland until the hour of our departure. On each afternoon certain homes were opened to us and gracious hospitality extended by their owners. Each day we were entertained at dinner—Wednesday at the Country Club by Mr. J. H. Wade, President of the Art Museum; Thursday at the University Club by Judge Sanders, a Director of the Cleveland Museum and a Vice-President of the American Federation of Arts; and Friday at the Wade Park Manor by the Councillors and Trustees of the Cleveland Art Museum. On Thursday evening we had the pleasure and privilege of witnessing a play, "Turandot, Princess of China," by Karl Vollmoeller, given at The Play House by the Play House Company; and on Friday afternoon were greatly entertained by a marionette performance in the Museum given by the students of one of the high schools

under the direction of Mrs. Winifred H. Mills, with charming music by Stravinsky adapted for the occasion by Mr. Arthur W. Quinby, of the Musical Department of the Museum. Finally, on that last evening, we had the privilege of hearing the Institute of Music's string quartet present two of Beethoven's quartets—Number 13 in B flat major, Opus 130; and Number 7 in F major, Opus 59, No. 1—in the auditorium of the Museum, which, in addition to being a musical treat, was a demonstration of the way in which the Museum is correlating music with the other arts, and to what extent the Department has developed under the skillful direction of Mr. Douglas S. Moore.

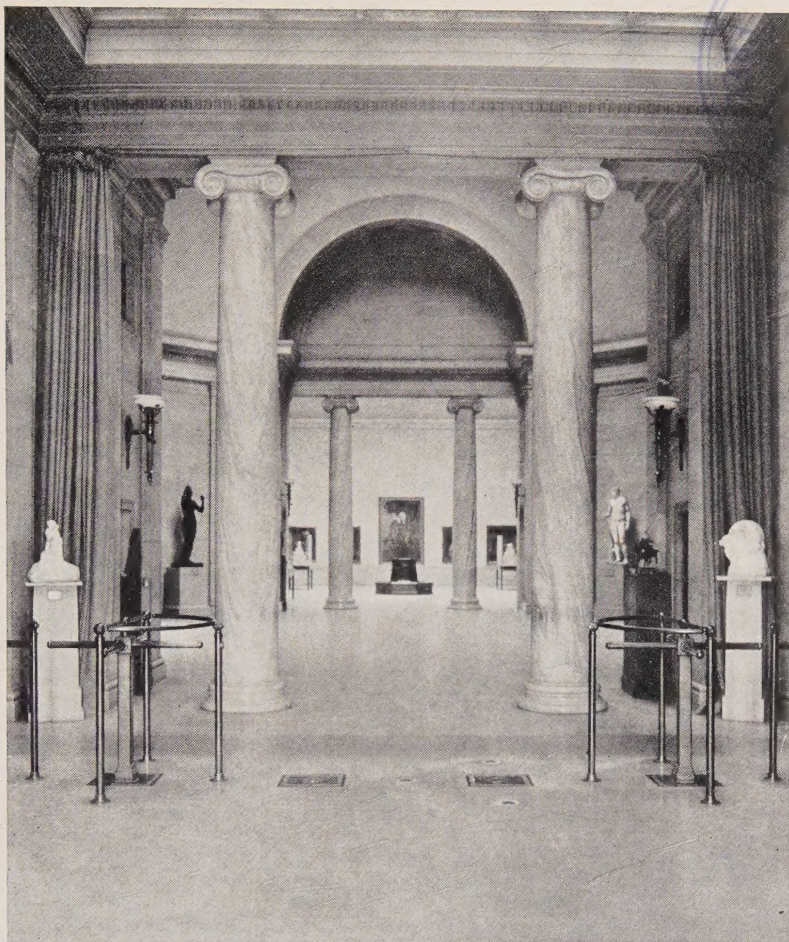
There is probably no art museum in this country which is carrying on a more comprehensive educational program than the Cleveland Museum of Art. Its work among the children is extremely notable, and its Children's Museum and children's rooms were well worth a trip to Cleveland to see. The work of the Museum was fortunately not interrupted by the Convention, and therefore it was our privilege to see class after class of school children troop in and around the Museum under expert guidance—tangible evidence of the Museum's working value.

Because the Cleveland Museum of Art is in Wade Park on the outskirts rather than the heart of the city, it presented a considerable problem getting about—a problem which was solved by Mr. Whiting in cooperation with the friends of the Museum, by whom automobiles were provided so that as soon as the afternoon session was over we were whisked away in friendly motors to some unknown land of delight, and, after feasting on beauty and those things which appeal to the inner man, were again transported to a new scene, to be finally returned, weary but content-full, to those agreeable quarters in which we passed the sleeping hours.

### BEAUTIFUL CLEVELAND HOMES

The places visited on Wednesday afternoon were the homes of Mr. and Mrs. Ralph M. Coe and Mr. William G. Mather,





THE CLEVELAND MUSEUM OF ART

INTERIOR FROM MAIN ENTRANCE

HUBBELL AND BENES, ARCHITECTS

both on the Lake Shore, charmingly located—beautiful homes filled with rare works of art. Mr. and Mrs. Coe's home is comparatively lately built and is suggestive in style and spirit of the early Italian Renaissance, with its vaulted ceilings, its round and pointed arches, its plastered walls and beautiful carved mantels and dark wood-work. Here we saw exceptionally well-chosen examples of the French Impressionist school and their successors, the so-called Modernists, a collection which would always go far toward converting the unbeliever because of the intrinsic interest and beauty of the examples.

The Mather house was designed by Charles

A. Platt and has a style of its own, which perhaps we may come eventually to call American. In its chief features it is essentially the child of the Georgian—the front in its plain formality, the rear in its gracious elaboration. The feature of the rear of this house, which looks out upon the lake, is a semicircular portico from which two flights of stairs, one on either side, repeating the curving lines, descend to a terrace with balustrade overlooking the water. From this terrace in a large semicircle embracing the lakes, extend formal walks from right to left, each terminating in a small circular colonnaded pavilion. The shore is sloping and wooded, the outlook surpassingly charm-





"GWINN," RESIDENCE OF WILLIAM G. MATHER, ESQ.  
LAKE SHORE BOULEVARD, CLEVELAND, OHIO

CHARLES A. PLATT, ARCHITECT

ing. There is a great sense of spaciousness, and yet privacy. Then there are indoors many rare art treasures, not the least interesting of which are some examples of early American portrait painting. Such works in such setting led one of those in

attendance to say that a visit to this place alone gave a better understanding of the real meaning of art.

On Thursday afternoon, Mr. and Mrs. Ralph King threw open to us their hospitable home, which is in the old residential section



of Cleveland, a city residence which by additions and adaption has been made to accommodate a valuable art collection without ceasing to be a home. Mr. King is primarily known as a collector of etchings, and he has in his possession supreme examples of some of the most famous plates. It has always been his aim to get good impressions, and his acquisitions have been the best. Rarely, if ever, does one see such brilliant impressions of "The Three Trees" or "The Hundred Gilder Piece" as those which he owns. With these masterpieces of Rembrandt, the master-etcher of all time, are shown brilliant examples of the etchings of Whistler, Cameron, Zorn, and McBey, to name only a few. But Mr. King is more than a collector of etchings; he has in his library three superb paintings by Monet, and a brilliant little Sargent, a picture of a young woman holding in her hand a cigarette, sitting beside a table on which stands a silver candelabra, the vivid impression of a social scene in the English home at Broad-Way of the late Frank D. Millet.

On Friday afternoon it was our privilege to visit "Longwood," the estate and home of Mr. and Mrs. John L. Severance, which is on the Heights, partially encircling and entirely overlooking the city. This home is a veritable treasure house of art, filled with rare examples such as one seldom sees save in the famous museums of the world. Exquisite Oriental rugs and carpets cover the floors; on the walls are beautiful tapestries and paintings by famous masters. The furniture, likewise, recalls the master craftsmen of the great periods of art, and in wall cases are to be seen beautiful and colorful examples of the porcelains and potteries of China and Japan. There is so much to see one is almost bewildered. Among the painters represented may be mentioned Rembrandt, Sir Joshua Reynolds, Gainsborough, Romney, Turner, to say nothing of the early Italian painters, or of the works of some of the later-day artists. The gardens of "Longwood" are almost as notable as the house itself, beautifully planned, charmingly developed, with fountains and outdoor sculpture brought into precisely the right relation with nature.

## LOCAL ART

Let it not be thought for one moment,

however, that Cleveland is given over entirely to the collection of the art of the past. To the contrary, few cities are so handsomely encouraging the art of the present or giving such generous support to local artists. In the Cleveland Museum at the time the Convention was held was to be seen an exhibition of works by Cleveland artists, paintings, in oil and water color, sculpture, pictorial photography, the handicrafts, industrial design—a splendid showing, full of freshness and the vigor of youth, new vision, real beauty. This exhibition was arranged in two or three galleries and was beautifully displayed. The gallery containing the oil paintings and water colors instantly gave the visitor an impression of glowing and harmonious color, competing excellently with the freshness of the outdoor world in its most colorful season. Because of the excellence of this showing, the American Federation of Arts has arranged to circulate next season an exhibition of thirty-five paintings by Cleveland artists.

But with reference to local support. Before this exhibition had been open two weeks 18 per cent of the exhibits had been sold at a sum only a little less than \$11,000. It was interesting to learn that 60 per cent of the artists represented in this exhibition had been students at one time or another of the Cleveland School of Art, and, if those who attended the Convention had needed to know the source of the inspiration, the visit paid on Friday afternoon to the Cleveland School of Art, where an exhibition of student work was set forth, would have been found fully convincing. On that occasion Mr. Henry Turner Bailey, who for seven years has been Director of this school, gave a brief talk on the school's objects and aims. That these have been so well accomplished is a matter not merely of congratulation to Cleveland but to ourselves, for what can be done in Cleveland can be done in almost any city under equally capable leadership.

The cooperation which is witnessed between the schools and the Museum and the musicians and the Museum is extended to the public library, to the dramatic and other organizations carrying on work of an educational or recreational sort.

## OTHER NOTABLE SIGHTS

Cleveland may well be proud of its new





RESIDENCE OF MR. AND MRS. RALPH M. COE LAKE SHORE BOULEVARD, CLEVELAND, OHIO  
MANTEL IN LIVING ROOM

Public Library, opened less than a fortnight before our Convention was held—a beautiful building well adapted to its use, a work of art, a building in which utility and beauty go hand in hand. Credit for this ideal consummation is given by the Trustees to Miss Linda Eastman, and a tablet to this

effect is placed on the walls of the main staircase.

Cleveland also may boast at the present time of a magnificent new banking house, the Union Trust Company, which in design follows the style of the Roman basilica. It is an “L”-shaped structure, two such





MADONNA AND CHILD FRANS FLORIS

GIFT OF MR. AND MRS. J. H. WADE  
CLEVELAND MUSEUM OF ART

buildings thus being combined in one. In the circular hall formed by the jointure, and at the ends of each, just beneath the roof, are lunettes of huge dimensions painted by Jules Guerin. Each is an elaborate composition, including many figures admirably created, beautiful in color and essentially architectural in design, a little like his mural paintings in the Lincoln Memorial at Washington which marked the opening of a new epoch in mural painting. These great lunettes represent "Patriotism and Protection," "Industry and Commerce," "Justice and Equity," "Architecture and Engineering."

#### THE LUNCHEONS

There were over two hundred persons in attendance at this Convention. One hundred and fifty-five were delegates from ninety chapters, forty-five were members, and twenty were special guests, including speakers. Practically all of these got together every day at the luncheons given in a separate room at the Wade Park Manor. Each day at these luncheons, when those in attendance were gathered around the little tables, a few informal speeches were made at the suggestion of Mr. Whiting. On the first day we heard from Mrs. Maie Bruce Douglas what was being done to develop interest in and appreciation of art in North Dakota; from Mr. James Chillman,

Jr., concerning the activities and outlook of the new Art Museum in Houston, Texas, of which he is the Director, and from Mr. Burns of San Francisco of the development of interest in art on the Pacific Coast. On Thursday Mr. William M. Milliken, Curator of Decorative Arts at the Cleveland Museum, spoke on the work of the local Cleveland artists; Mr. Henry W. Kent, of the Metropolitan Museum, told of the upbuilding of small museums, in particular that small museum at Norwich, Connecticut, which has served so admirably as an example and impetus to others; and Mr. de Forest, our President, spoke briefly on museum ideals. On May 15 we had the pleasure of hearing from Miss Linda Eastman of the Cleveland Public Library; from Mr. S. Hurst Seager, a distinguished city planner and architect of New Zealand, who spoke on new methods of lighting museums; and from Mrs. Elizabeth Ward Perkins of Boston, who spoke about Fenway Court.

#### THE DINNERS

At the dinners also there were informal talks. At the dinner at the Country Club Mr. de Forest presided, and among the speakers were Mr. Charles C. Curran, Mr. Royal B. Farnum, Mr. Frederick P. Keppel, Mrs. Rose V. S. Berry, Mr. Lorado Taft, Mr. Ralph King and the Secretary. At the



MRS. COLLYEAR SIR JOSHUA REYNOLDS

GIFT OF MR. J. H. WADE  
CLEVELAND MUSEUM OF ART



University Club, Mr. de Forest again presided. On this occasion the only speaker was Mr. Clark, the son-in-law of Judge Sanders, who with his wife in Judge Sanders' absence acted as host and hostess. The

from Mrs. Edith J. R. Isaacs, Editor of *Theatre Arts*, of the progress of the Little Theatre movement. With exceptional clearness and well-chosen words, she, who has done so much to encourage this movement,



ENTRANCE HALL

CLEVELAND PUBLIC LIBRARY

WALKER AND WEEKS, ARCHITECTS

speakers at the last dinner were Mr. Whiting, Mr. Cuthbert Lee, Associate Secretary, and the Secretary, Mr. Lee extending to all of those in attendance a special invitation to the next Convention to be held in Washington; Miss Mechlin expressing appreciation of the many privileges and pleasures extended by our Cleveland hosts.

An additional word should be said concerning the evening's entertainment at the Play House. Here, before the players came on, we had the privilege of hearing

told of its logical and really surprising development, differentiating the elements which entered into the effort and describing graphically present accomplishment.

The play itself, which was the twelfth production during the ninth season of the company, was an impressive illustration, so ably and artistically was it given. It is one of those well-known Persian tales from "The Thousand and One Nights" and has served several dramatists in the past, among them Carlo Gozzi and Schiller. The latter's





EXHIBITION HALL

CLEVELAND PUBLIC LIBRARY

IN THESE CASES EXHIBITS LENT BY THE MUSEUM ARE TO BE SHOWN

version, re-written and modernized for Max Reinhardt by Karl Vollmoeller, was presented—an interesting and amusing blending of the Oriental and Occidental, the ancient and extreme modern, served up and flavored by European transmission. The buffoonery, in the Gilbert and Sullivan tradition, was not only extraordinarily entertaining for the moment but of haunting memory. The presentation was more than clever. The musical accompaniment was composed by Roger Sessions, a member of the faculty of The Cleveland Institute of Music. Upon this occasion we were the guests of the Play House Company and the Museum.

#### THE OPENING SESSION

The sessions, without exception, were held morning and afternoon each day in the auditorium of the Cleveland Museum of Art. Mr. de Forest presided at the opening session. The address of welcome was made

by Mr. Ralph King, a Director of the Cleveland Museum of Art and a Vice-President of the American Federation of Arts. Mr. King, speaking for the Trustees of the Cleveland Museum, said in part as follows: "We not only wish to welcome you but to offer you a few words of encouragement, cheer and appreciation. You are carrying joy and pleasure to many a weary soul in this nation, those who are starved and waiting for what you can give, the help that you are extending to them. The outlook is exceedingly hopeful, and we want you to feel that your efforts are appreciated."

Mr. de Forest, in extending thanks for the welcome, said: "We in New York have Cleveland held up to us again and again as a shining example of what to do. We have heard about the Cleveland Plan, we have heard about the Cleveland Community Chest, and we have heard about the Cleveland Art Museum, so we realize that when



we come to Cleveland we are coming among friends and we are coming among friends who can teach us something."

At this session the reports covering the year's activities of the Federation and its

given over entirely to the subject of "Fostering the Small Art Museum." Mr. Frederick P. Keppel, a director of the American Federation of Arts and President of the Carnegie Corporation, presided. The first



UNION TRUST COMPANY

CLEVELAND, OHIO

GRAHAM-ANDERSON-PROBST AND WHITE, ARCHITECTS

finances were presented respectively by the Secretary, Miss Mechlin, and, in the absence of the Treasurer, by the Associate Secretary, Mr. Cuthbert Lee. At the request of the President Miss Mechlin's report was read in full. A brief résumé of it is printed elsewhere in these pages. It will be published in full in limited edition for the members of the Board, the chapters, and such members as may specially desire it.

#### FOSTERING THE SMALL MUSEUM

The afternoon session on Wednesday was

speaker was Mr. Frederic Allen Whiting, Director of the Cleveland Museum of Art. His subject was "Preparing the Way for the Small Art Museum."

"The museum," he said, "has got to start in an idea, and what happens later is very likely to depend upon the capacity for ideas of the person who has the original idea. The art museum, to be successful, must be an entirely unselfish thing; it must be a thing of service, the guiding principle of which is the love of art. If I were to outline a form of procedure it would be





MURAL PAINTING—"INDUSTRY AND COMMERCE"

UNION TRUST COMPANY, CLEVELAND, OHIO

JULES GUERIN

along these lines: having got the idea the next step would be an association, and service to the community, such service as the American Federation of Arts is now helping to render through its travelling exhibitions, illustrated lectures, etc., then a room where exhibitions could be held should be found. With this one could go on until the fairy godfather or fairy godmother came along and provided means for a building. When this time is reached, it is of the utmost importance to get the best advice obtainable." Mr. Whiting then referred to the development of the art museum in Toledo, which was precisely along these lines. There, when the fairy godfather in the person of Mr. Edward W. Libbey appeared, offering to give \$50,000 provided an equal amount could be raised by the people, Mr. Stevens, the Director, went to the stores and shops in the town and told them what he was trying to do and asked their cooperation. In ten days he had raised \$50,000, and Mr. Libbey then said that he would give dollar for dollar whatever he could raise. The result was that \$250,000 was raised. They then wanted to name this the "Libbey Museum," but Mr. Libbey refused, saying: "I gave no more in proportion to my means than the bootblack who gave ten or fifteen cents." It was in this way that the Toledo Museum of Art was built, and everyone in

Toledo took part. The red-cap at the railroad station, the conductor on the street car, the carpenter and the newsboy—all had their share, and each felt ownership in the project. In somewhat the same way the Cleveland Museum, Mr. Whiting said, had been upbuilt through the generosity of those of wealth and those of lesser means. To Mr. John Huntington, who originally gave the money for the building, to Mr. Wade and to other generous but modest donors, Mr. Whiting paid the highest tribute of appreciation. He, too, emphasized the fact that what had been done in Cleveland might be done elsewhere.

#### FINANCES AND ORGANIZATION

The second speaker was Miss Florence N. Levy, Director of the Baltimore Museum of Art. Her subject was "Finances and Organization."

"Whereas the Art Museum Directors' Association has lately put a limit of a \$15,000 budget as being the size of a museum that has 'grown up,' a great deal can be done with much less than that," Miss Levy said. Her advice was not to try to create a big building at once but to begin with a small house and develop interest and membership. She stressed the importance of getting, at the very start, the right sort of a director, and she urged the desirability





LES BERGERS

RENE MENARD

GIFT OF MR. RALPH KING. CLEVELAND MUSEUM OF ART

of having a lawyer on the board of directors. She, too, laid stress upon cooperation. "The idea of a great many of the growing museums of art has originated in the study class of a woman's club. In these clubs the history of art first claims attention; photographs and lantern slides are sought as illustration; then comes the desire to see real paintings. Since the American Federation of Arts has been in existence it has been possible to take these real oil paintings into the farthest corners of this great country, but—to quote her directly, "It is the idea and the ideal back of the movement that is going to bring forth growth. The initiative having been made, how is it to be watered? Through cooperation. Every part of your community must become interested. Get publicity—all that is possible. Invite the newspaper people to tea; the effort will not be wasted. Go to the men's clubs and tell them that art is a part of their life; convince them of it. The moment you get personal interest you have won your point. Go to the women's clubs, get their cooperation; let them know that they not only have something to gain but something to give. Go into the schools; you will find great help there. Once the children, through their teachers, have be-

come interested, they will take it home and the older members of the family will become interested."

Miss Levy showed, through the medium of stereopticon slides, a number of excellent charts setting forth the development of museum activities, as well as a number of pictures of the smaller museums which are making marked progress.

#### WHAT A SMALL MUSEUM SHOULD CONTAIN

The third speaker was Mr. de Forest. His subject was "What a Small Museum Should Contain." By a small museum, he said that he did not mean a museum in any large or growing city but rather a museum that is likely to remain small, to have a limited number of exhibits, to be useful to a comparatively limited number of people. "It may be in a small town, it may be in a college or a university, but in all probability it will not ever become a great museum. Now the small museum of this sort, intelligently administered, can often give points to our great museums. Unquestionably, so far as any small museum can get good originals, by all means let it do so; there is an attraction in an original which there is not in any reproduction; but every small museum with limited means is going

to find that the number of really good originals which it can get or hope to get is comparatively small. I know that the idea of reproductions is anathema to many art directors and managers of museums, but I venture to say that in many instances it is because they do not realize what kind of reproductions we are now able to get." If the Romans, Mr. de Forest said, had shared our prejudice with regard to reproductions we would today be seriously the losers. "Every museum," Mr. de Forest explained, "could have several good original paintings, several good original pieces of sculpture, etchings, Japanese prints, but the number of really good original objects of art which a small museum can have is limited by the purse; therefore let them get the really beautiful reproductions of the greatest pictures in the world which are now obtainable, and the number of which is constantly increasing. Let them get large fine photographs; in the way of sculpture let them get casts of famous works. These are all within reach of every small museum, and properly shown they are very beautiful, almost as beautiful—I think I will say just as beautiful as originals for purposes of enjoyment. And if you want to get away from the frailty of casts," he continued, "there is a marvelous set of reproductions in bronze from the works in the Naples

Museum which any small museum can afford. Then take etchings. A small museum can get original etchings at a comparatively small cost, and at a smaller cost still it can get excellent reproductions of etchings. All of Rembrandt's are reproduced; all of Dürer's are reproduced. For three dollars in the Metropolitan Museum of Art you can get two original Dürer prints from the original woodblocks. Or take ceramics; you can get in Italy reproductions which are eminently satisfactory, of some of the most beautiful ceramics. Therefore I want to have it known, and the more known the better, that any college, however small; any town, however small; any library, however small; can have those things which will give aesthetic enjoyment to everyone who comes in, those things which for the purposes of teaching the young people an appreciation of art are entirely satisfactory, and for very little."

## DISCUSSION

Following Mr. de Forest's address Mr. Whiting called attention to the possibility of securing a series of very brilliant reproductions of the Holbein drawings in Windsor Castle for from two to ten dollars apiece, which are particularly valuable for children studying drawing.

With reference to the showing of casts



WILD COAST, NEWPORT

HOMER MARTIN

GIFT OF MR. LEONARD C. HANNA, JR. CLEVELAND MUSEUM OF ART



Mr. Lorado Taft emphasized the importance of intelligent lighting. "Look at this Venus de Milo here," he said; "it is almost more beautiful than the Venus de Milo in the Louvre; and then look at the Venus de Milo in one of our eastern art collections. It is the worst alley cat of a Venus de Milo you ever saw." He told of an interesting experiment which is being tried in Chicago. There they are going to have a sky-lighted room on the top floor of every new junior high school, of which there are seventy-five. These rooms will be 53 feet long and 30 feet wide, and they are to be devoted exclusively to the display of plaster casts of Greek, Roman and Italian works, properly lighted.

Mr. Coleman, of the American Association of Museums, said that, according to his own observation, whereas many museums had had their beginnings in public libraries, those which accepted such hospitality for more than three or four years were apt to remain a lifetime—in short, his advice was against stagnation.

Mr. Rossiter Howard told of cooperation between the museum and the public library and the branch libraries, many of the latter having cases in which to show museum material. The Print Club connected with the Museum has appropriated money to provide material to circulate in the libraries.

Mr. Kent urged the importance of securing the cooperation of the newspapers, for it is they who help to bring art to the attention of the people.

#### OUTDOOR ADVERTISING

The session on Thursday morning was devoted to Outdoor Advertising. Mr. Lorado Taft, a member of the Federal Commission of Fine Arts, and well known as sculptor, author and lecturer, presided.

The first two speakers, Mr. Samuel N. Holliday and Mrs. Harry Lilly, represented the Poster Advertising Association and the Organized Outdoor Advertising Industry, respectively. Mr. Holliday stressed the educational possibilities of outdoor advertising and gave assurance of the desire of the Poster Advertising Association to meet the wishes of the general public in the matter of removing offensive boards, those which disfigure the landscape. He explained that in thirteen hundred towns the Association

has men who are trying to eliminate the wrong kind of advertising, because they believe that misplaced advertising is always bad advertising and that bad advertising never paid anybody; therefore it is their prime object to get rid of it. He further emphasized the fact that the outdoor advertisers and the outdoor advertising associations were not philanthropists, and thus pointed our attention anew to the fact that the best way to eliminate outdoor advertising was to see to it that it ceased to pay. In the University of Wisconsin the Poster Advertising Association has established a fellowship. On the line of the Pennsylvania Railroad the Association is planning to take down all of its signs between New York and Philadelphia which disfigure the roadway and then "start all over again," but Mr. Holliday did not tell us just what this meant. "When we have finished," he said, "you will see what can be done." In conclusion he declared that the aim of the Poster Advertising Association was to make all outdoor advertising perform somewhat of a service of general welfare, to broaden the horizon and increase the happiness of the people generally.

Mrs. Lilly's plea was for "informed cooperation" rather than "uninformed interference."

"The Case against the Signboard" was to have been presented by Mr. J. Horace McFarland, ex-President of the American Civic Association, but owing to his illness his paper was read by Mr. Henry Turner Bailey. "The case against the billboard," he said, "rests on many indictments, of which a few only may be mentioned." He first indicted it as a basically wasteful method of advertising, a method wholly parasitic and extremely costly. The second indictment was against it as a means of inducing accidents on the highway by distracting the attention of drivers of automobiles. Third, he defined the billboard as essentially a law-defying business, claiming that literally millions of illegal signs are posted constantly in America. But his major indictment of the billboard was its introduction of expensive and unnecessary ugliness into human life, quoting Dr. Charles W. Eliot of Harvard, who indicted the billboard as proposing to "uglify the country." This "uglification" of beautiful America he



OIL PORTRAIT

WALTER H. BROUGH

AWARDED FIRST PRIZE FOR PORTRAITURE  
EXHIBITION OF WORK BY CLEVELAND ARTISTS AND CRAFTSMEN

characterized as being "economically wasteful and an assault on that patriotism which is essential to the security of the country." "There is no legitimate place for the billboard," he concluded, "save in some restricted district where those who like its horrors can go to view them."

Mrs. W. L. Lawton, Chairman of the National Committee for the Restriction of Outdoor Advertising, speaking under the topic, "Is the Advertiser Changing His Point of View" gave an encouraging account of "informed cooperation." She gave the signboard companies full credit for all of the tremendous improvement that they have made in the last ten years, but

the improvement, she said, in location has not kept pace with other improvements. The organization which she represents has been pouring out literally thousands of letters from individuals and associations all over the country to national advertisers, asking them to restrict their outdoor advertising and so save the beauty of the country. The result has been that at present a list of twenty-nine national advertisers have endorsed this policy. This does not mean that these twenty-nine firms have agreed to give up their signs—they have never been asked to—but it does mean that they have written and said that they would restrict their advertising to commercial districts, making





THE MADONNA OF IVORY



THREE PERIODS OF ART



THE ROAD BY THE SEA

BY

HENRY G. KELLER

AWARDED FIRST PRIZE FOR GROUP OF THREE OIL PAINTINGS  
EXHIBITION OF WORK BY CLEVELAND ARTISTS AND CRAFTSMEN

due allowance for contracts not yet expired. There are other advertisers, moreover, who have lately refused to make any contracts for rural boards. "Our great national asset of natural beauty is threatened," Mrs. Lawton said, "by a tide of commercialism. The stream of automobile traffic is increasing at a rate that is almost unbelievable, and the prime factor in that commercialism is the outdoor advertising sign. This condition has awakened the national movement for the restriction of the signboard to the commercial district. Many communities in this day of automobile travel and tourists are beginning to realize that the beauty of the community is a commercial asset and they are taking measures to conserve it." This is good news.

## DISCUSSION

Quite a number took part in the discussion which followed the presentation of these papers. Mr. Andrew Wright Crawford of the Art Jury of Philadelphia called attention to the fact that general outdoor advertising concerns a great many other kinds of advertising than billboards. The billboards constitute less than one per cent of all the advertising in the United States, he said. "I suppose," he continued, "there is general agreement with the phrase 'It Pays to Advertise,' with the reservation 'if you advertise rightly.' I suppose that 25 per cent of the advertising could be eliminated if the other per cent were done well. Let us keep clearly in mind that we are not in any way interfering with mass selling or mass production if we get rid of every one of the billboards of the United States, and we are in no way interfering with the selling of goods. Let us not overlook the fact, furthermore, that it is the *opposition* that produced the promise of taking down the billboards between Philadelphia and New York; it is the *opposition* that is improving the Lake George Highway. A great many of us who are well informed know what has been done when there was no opposition. We want opposition. I believe that the advance that has been made is of promise, but we have got to keep at it. After all, eternal vigilance is the price of the ending of the uglification of the United States."

Mr. Whiting called attention to the fact that in Cleveland the billboards are pretty

strongly intrenched, but he gave it as his conviction that the advertisers are seeing the writing on the wall, and that public opinion will in time demand their removal.

Mr. Kirby, the Director of Art Education in Pennsylvania, told of what is being done through the training of children in the Pennsylvania schools, which educational work in time would tend to curb vandalistic tendencies and induce the conservation of natural beauty. "Our slogan," he said, "is 'Let us enjoy and not destroy.' These children are in time going to be the consumers."

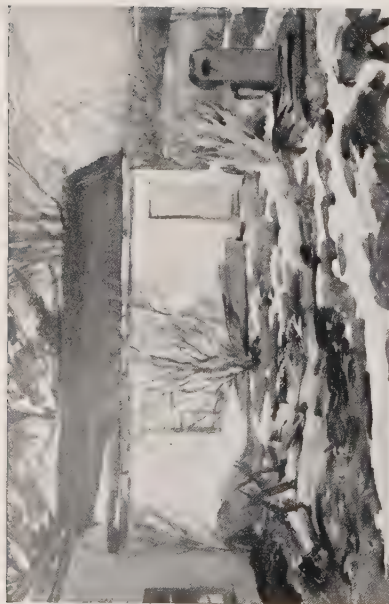
Certainly, in the matter of civic disfigurement through the medium of billboards, Euclid Avenue in Cleveland gives a shocking example.

## COMMUNITY ART

On Thursday afternoon there was a short session which was convened at three-thirty o'clock in order that those in attendance might visit the exhibition of students' work at the Cleveland School of Art, but three extremely interesting papers were presented under the general topic, "Community Art."

The first of these was by Mrs. J. C. Bradford, President of the Nashville Art Association, who told engagingly "How the Art Association Prepares the Way for the Art Museum." "The problem of teaching the love of art to a people who have not the feeling for it," she said, "is like putting a square peg in a round hole. We may buy all the art in Europe with our millions, but if art does not grow upon its own roots, taking the natural course of our feelings and aspirations, the uplifting influence and joy of beauty are lost to us. The work of an art association should be to prepare the way for the higher functioning of art, laying the foundation of art appreciation; encouraging art interest, by cooperating with every social and educational, industrial and commercial interest in the community." Only so, Mrs. Bradford insisted, could the desired end be accomplished. Art appreciation she held to be a mere matter of education. To have to "lasso" people to get them to come to an exhibition, she declared, caused one to pause and wonder if we are not beginning at the wrong end. She quoted Münsterburg's statement that





A TOUCH OF SPRING IN THE AIR



AFTER THE SHOWER, BERMUDA



THE DANCING LIGHT OF MORNING, BERMUDA



GOLDEN SUNLIGHT, BERMUDA

BY

CARL W. BROEMEL

AWARDED FIRST PRIZE FOR GROUP OF FIVE WATER COLORS  
EXHIBITION OF WORK BY CLEVELAND ARTISTS AND CRAFTSMEN

if you want to get a thing into the nation, get it first into the public schools, and she urged the importance of having beauty in the schoolrooms. She also stressed the importance of training the teachers' aesthetic sense, and she wisely counselled that art should be correlated with other studies in the school curriculum. This, she said, has been done by the Nashville Art Association by giving prizes for the best compositions on birds and forestry, illustrated by the pupils themselves. She, too, emphasized the importance of securing the cooperation of the press, the mouthpiece of the community as well as the nation, in order that the art association's activities and good deeds be noted and the message carried widely. Referring to what the American Federation of Arts has done for art in the south, Mrs. Bradford said: "This National association has laid the foundation of a greater and a more democratic art. It has helped us to solve our problems and has given us not only suggestions but encouragement of inestimable value."

#### ART WEEK IN PENNSYLVANIA

The second paper was by Mr. C. Valentine Kirby, State Director of Art Education in Pennsylvania, and was on "Art Week in Pennsylvania." "This state Art Week project was the culmination," he said, "of an idea held in common by members of the American Legion and the Department of Public Instruction, that to be a worthwhile annual celebration Education Week should stress each year some educational problem in which the entire state is interested. Comprehensive plans were formulated. These included suggestions for organization and programmes and were distributed through the Pennsylvania School Journal to 53,000 teachers and 2,600 boards of school directors in the state." In placing this state-wide emphasis on art, Mr. Kirby said that "the chief purpose was not to enlist the cooperation of outstanding art museums, art centers, and other agencies, but rather to stimulate interest in those communities and organizations where art is a foreign language; in those barren, desert places where ugliness and sordidness abounds and where the children know not the joy of creative art work or the delights of a beautiful environment."

It is said that no previous educational movement received such hearty and helpful cooperation as this Art Week program in Pennsylvania.

#### ART WEEK IN PHILADELPHIA

At the conclusion of Mr. Kirby's address Miss Mary Butler, President of the Fellowship of the Pennsylvania Academy of the Fine Arts, told interestingly of the success of Art Week in Philadelphia which had just been held. About fourteen hundred pictures were used in this exhibition. These were shown in the windows of forty-seven shops on Walnut Street, twelve on Market Street, one hundred and forty-seven on Chestnut Street and in shops covering a block and a half in Germantown. Prizes were awarded for the best paintings in various classes, and honorable mentions were also accorded. Mr. Keppel testified to the interest of the showing in Philadelphia and to his own personal enjoyment in the unique shop window display. "I wished," he said, "that we could have a similar show in New York."

#### THE MUSEUM OF THE SMALL COMMUNITY

The third speaker was Mr. Laurence Vail Coleman, Secretary of the American Association of Museums, and his subject was "The Museum of a Small Community." "Such a museum," he said, "must almost inevitably be an institution of one paid person—a museum director. The skill which that person shows in enlisting assistance is a test of his ability as a museumist. Under that person there may be developed three departments—a department of art, a department of science, and a department of history. A volunteer worker may be the curator of art, under whose leadership the individuals in town who are interested in art may be brought together and form an institution which will develop community service." As the result of a recent survey made by Mr. Coleman on a 12,000-mile journey twice across the United States and back, his conviction is that what is most needed by the communities is informative material concerning the establishment of museums—something authoritative and thorough. Such a publication, he said, is in process of preparation by the American Association of Museums. "In anticipation





SNOW AND STEEL

CARL F. GAERTNER

AWARDED FIRST PRIZE: OIL PAINTING—INDUSTRIAL SUBJECT  
EXHIBITION OF WORK BY CLEVELAND ARTISTS AND CRAFTSMEN

of the success of a program for the establishment of museums in small communities, we ought," he said, "to meet in advance the demand for executives and begin their training." To accomplish this he recommended that the several large museums specializing along certain lines should undertake to give specialized training. "In each of these museums," to quote him directly, "there ought to be set up a little unit course for the use of those travelling on fellowships. If a composite course of this kind were developed, the units being contributed by the museums as a service to the cause, it is quite thinkable that in a few years a number of properly qualified individuals might be produced." The method that he proposed for the establishment of small museums was an original grant for the employment of a director; next this director must secure local and county support; lastly, supposing the effort successful, must come state-wide cooperation.

#### DISCUSSION

Mrs. H. B. Burnet, of Indianapolis, told of a new law in Indiana granting counties or communities the sum of from three to five thousand dollars annually for the em-

ployment of museum directors and furnishing a room either in the City Hall or the Court House for the exhibition of works of art.

Mr. Kent called attention to the great work that is being done by the large shops in educating their employees in art, a very potential factor in the education of the people.

#### HANDICRAFTS AND INDUSTRIAL ART

On the last day, Friday, May 15, the morning session was devoted to the subject of "Art in Relation to Industry and Handicrafts." Mr. Henry W. Kent, Secretary of the Metropolitan Museum and a director of the American Federation of Arts, presided.

The first paper to be presented was by Mr. Huger Elliott, for some years Principal of the Pennsylvania Museum School of Industrial Art, but who after July first will take charge of the educational work of the Metropolitan Museum of Art. Mr. Elliott's theme was "The Handicrafts." "The most wonderful thing we know," he said, "is life, and this is the precious thing we look for in Greek marbles and in Chinese ceramics, in Venetian velvets and in French Gothic cathedrals. When we find it we



HAMLET ON THE SHEEPSCOT

FRANK N. WILCOX

AWARDED FIRST PRIZE: OIL PAINTING—LANDSCAPE

EXHIBITION OF WORK BY CLEVELAND ARTISTS AND CRAFTSMEN

say: 'Here has been creation; here the soul of a man has entered his work; truly, this is a work of art.'" "Wonderful, indeed," he exclaimed, "are the things which man has made with the aid of machinery, but a soul the machine cannot transmit. It is the soul in a work of art which really grips us and gives reason for its preservation." Mr. Elliott admitted that many of the machine-made reproductions today are very close imitations of the original, but he said that if the hand-wrought original were placed beside the machine-made reproduction the discerning eye would quickly recognize the difference. He called attention to the way in which the manufacturer tried to imitate handwork, resorting to such absurdities as hammer-marking silver which the skilled craftsman would not do. These manufacturers, he claimed, failed to grasp the obvious fact that imitating handwork by machinery is against every dictate of reason. Another flagrant example which he noted was the weaving of fabrics with worn spots in them—"antiques" produced to order. He made mention of this to emphasize the fact that "so general is the desire for the touch of life that to obtain it men have gone to strange extremes." Mr.

Elliott recognizes the fact that the machine is here to stay, and that it may render a great service. "Mechanical reproduction of music has not decreased the attendance at concerts," he said; "it has had the opposite effect. By the same token the increasing excellence of machine-made articles of daily use helps the craftsman by raising the general standards of design and technique. But the cheapening of articles through quantity production has increased the financial difficulties of the craftsman, though it will help him in the end." "The hope for the handicrafts," he maintained, "in the final analysis, lies in the inborn desire of men to create. Because of this desire the craftsman will always be with us."

#### ART IN INDUSTRY

Mr. Elliott was followed by Mr. Louis Rorimer, of the Rorimer-Brooks Studios, who spoke on art in the industries. "What the manufacturers have to consider," he said, "are the essentials in industry, the essentials in art, and the relation of art to industry; and the greatest trouble that besets them at present is to secure sympathetic workers." The reason that poor material is being turned out is, according to his



statement, because of the lack of properly trained designers. "The trouble here in America," he declared, "is that we haven't got the designers that Europe has." We are, he admitted, producing some exceedingly fine machine-made work in this country—iron-work, furniture, fabrics, but we should be doing much more than we do. Mr. Rorimer's plea was for originality in design. He insisted that the museums had done a great deal toward encouraging a vogue for things that were old, and that it was for this reason that our manufacturers were copying and recopying European designs. His suggestion was that in labeling the exhibits in museums a distinction should be made between the thing which is beautiful and that which is historical, in order that the public might be trained to see aright. His recommendation was that attention be turned to the art schools and that great care be taken in the selection of the students. "Train your artists," he urged, "and the artists will train the public, but always be sure to educate only those who have a feeling for the thing that they are trying to do—a feeling for art. In our stores we are training tradesmen and women to have a feeling for the things they are selling." He also strongly urged that the museums should include among their exhibits modern things as well as those that were old. "Give your present-day Cellinis and Ghibertis a chance," he said; "they will educate the public."

#### CONSERVATION OF TALENT

The third speaker was Mr. Henry Turner Bailey, Director of the Cleveland School of Art, and his subject was "The Conservation of Talent for the Arts and Industries." In Cleveland, he said, they are trying to follow out the suggestion made by the late Viscount Bryce that here in America we should seek out those who are above normal and train them as leaders. The children in Cleveland in the public schools are closely observed. They are given opportunity by the art museum to demonstrate whether or not they have talent for art. Those who have are given special instruction and are induced later on to enter the Cleveland School of Art, scholarships often being provided. Among these children are the Cellinis and the Raphaels of the next

generation. Mr. Bailey gave interesting and touching accounts of special instances, mentioning three boys who had determined at all costs to have an art education, and in each instance had won out. "Just as in Cleveland," Mr. Bailey said, "so in every city in this country; we have got to devise some kind of means to discover and utilize young talent."

#### DEFINITIONS

The fourth paper Friday morning was by Leon Loyal Winslow and was "An Attempt to Clarify Definitions." So many of the terms in art and relating to art have been misused that their meaning has become obscure, and it is high time that they be restudied. It was voted that Mr. Winslow's paper, which was most carefully prepared, should be referred to the Federated Council on Art Education for approval or revision, and later be published.

Among those taking part in the discussion of the general subject was Mr. Walter Scott Perry, Principal of the Art Department of Pratt Institute, who gave an encouraging account of the increase of interest in art and the number of young people in the country who are clamoring for an art education.

Mr. Kent in this discussion suggested that the best way to conserve talent was to conserve the conservators. "I could not help being tremendously impressed," he said, "with the way in which four hundred children recently listened in the Metropolitan Museum to a man who came there to tell them stories, responding fully to that great teacher. During the ten minutes that he talked they were all held in rapt attention." Referring to the distinction between the handicrafts and industrial art, he said: "What is it back of the hand which produces fine design and beautiful execution? The mind. What is it back of the machine that gives it utility and power? The mind. In both instances it is the same."

Mr. George Booth, President of the Arts and Crafts Society of Detroit, suggested that the reason there seemed to be a scarcity of highly trained artistic craftsmen in this country was because the country was so large that they were widely scattered. He pleaded that some way be found to keep in mind that America has got a work to do in the field of art for itself. "We want to



LABORER AT REST



TOIL'S END



PAN



TORSO

BY

MAX KALISH

AWARDED FIRST PRIZE FOR GROUP OF FOUR: SCULPTURE  
EXHIBITION OF WORK BY CLEVELAND ARTISTS AND CRAFTSMEN



borrow the good," he said, "from the past. I don't believe in revolution, but I do believe in encouraging people to discover, if they can, a possible way of improvement. Our theory is that in everything improvement is possible. In our case this improvement may be the adaptation of motives to American use—the old things to the needs of today. We have been talking about the question of the machine and the hand-made product. If it were not for the machine it would not be possible for the large percentage of Americans to use fairly good things of many kinds. The need of the machine is to meet the needs of the tremendously increasing population of the world, but there is going to be continually more need for craftsmen—good craftsmen."

#### ART AND THE CHILD

The subject of the closing session on Friday afternoon was "Art and the Child," and the opening paper was by Mrs. Theodore Ticken, President of the Chicago Public School Art Society. Mrs. Ticken described interestingly the development of this organization and then told briefly of the extraordinary work which it has done, not only placing pictures in the schools and arranging for transient exhibits but literally converting the Board of Education and bringing into cooperation with it the Chicago Association of Commerce, as well as the Art Institute and other local organizations. It was largely through the efforts of this Chicago Public School Art Society that the Board of Education of Chicago recently agreed to set aside one room in each new school building for art exhibits, to provide at the front of each classroom adequate space, free from black-board, for the display of a picture, and to utilize a space on the top floor of each junior high school for a sky-lighted gallery in which to display sculpture. "These changes," Mrs. Ticken said, "will mean that the children in our public schools will live with the works of the masters and have an opportunity to acquire what no art lectures can ever give—good taste. The result should be not only greater technical appreciation, but also a larger understanding of spiritual values." "What Chicago has done," she said in conclusion, "any community can do. Organize a public school art society, independent of all other clubs. Let the Chicago

Public School Art Society assist you if it can."

#### THE JUMP IN JOHNNY

Mrs. Ticken was followed by Mrs. Elizabeth Ward Perkins of the Children's Art Center of Boston, who not only told of the very remarkable work that is being done there to encourage children to draw spontaneously, finding through that medium natural and vital expression, but also showed in stereopticon slides examples of the children's work. The Children's Art Center is, she said, the smallest art museum in this country, a single room 14 by 58 feet. As an introduction she told this engaging story, which has even wider significance, perhaps, than she herself thought: "We were weaning a small boy from the detail of features and fingers on his action figures. His face glowed. 'Oh, I see,' he said; 'Johnny is jumping and I must keep the jump in Johnny!'" "That is what we are after," Mrs. Perkins said, "in the Children's Art Center in Boston, to keep and express life and living interest—a human thing—the jump in Johnny." Not only has this Art Center in Boston been successful in this intent with the little children but with those from ten to fifteen and sixteen when, as a rule, self-consciousness has been found to obliterate spontaneity. Psychologically, as well as artistically, the testimony which Mrs. Perkins gave and displayed of experimental work with the children was very impressive.

#### A JUNIOR ART MUSEUM

The concluding talk of the last session of the Convention was given by Mr. Rossiter Howard, Director of the Department of Education of the Cleveland Museum of Art. He told interestingly of the educational work among children which is being carried on by the Cleveland Museum of Art, much of it in a space no larger than that occupied by the Art Center of Boston. "We are now planning and hoping and praying and talking," he said, "especially talking, about erecting another building in connection with this art museum to create an ideal art environment for the youngsters of Cleveland who will come to it." Mr. Whiting has, Mr. Howard explained, in all this work very carefully indexed Cleveland, and the



SCENE FROM "PETROUCHKA," MARIONETTE PLAY

GIVEN BY THE NINTH YEAR SPECIAL ART CLASS, FAIRMOUNT JUNIOR HIGH SCHOOL, CLEVELAND, OHIO

children's work has developed very rapidly. The first thing which was done was to correlate the work of the children in the public schools with their work at the Museum, to use the Museum material in their regular study courses. The connection which is most effective is in the department of history. Here art tells the story of the development of man from the Stone Age, and it is told through art in a live and vital way.

#### MARIONETTE PLAY

Very properly the session was concluded by a marionette play, "Petroouchka," an adaptation of the Russian ballet in four scenes, in which seventeen little marionettes took part, each most skillfully manipulated by a high school student. The marionettes and stage settings were designed and constructed by the ninth year Special Art class of Fairmount Junior High School under the direction of Mrs. Winifred H. Mills, in cooperation with Mr. Moore and Mr. Quinby of the Musical Department of the Museum. Clever programs designed and printed by the high school students, were distributed.

#### ELECTION OF DIRECTORS AND RESOLUTIONS

At this session the following Directors were elected to serve for three years: Mr. Royal Bailey Farnum, Mr. Francis C. Jones, Mr. Frederick P. Keppel, Col. R. P. Lamont, Mr. H. Van Buren Magonigle, Mr. Duncan Phillips, Mr. Edward Robinson, Mr. F. A. Whiting; and three resolutions were unanimously passed as follows:

#### *War Memorials*

*Resolved*, That the American Federation of Arts welcomes the opportunity for cooperation with Commissions for War Memorials and will be glad to be of service to any such Commission to the fullest extent of its power.

#### *National Academy of Design*

*Resolved*, That the American Federation of Arts, having learned with pleasure of the plans to celebrate the 100th Anniversary of the founding of the National Academy of Design, stands ready to cooperate with the Academy to the end that the occasion may be made memorable in the history of American Art.

#### *Thanks*

*Whereas*, The American Federation of Arts has, with marked success, concluded its Sixteenth Annual Convention in Cleveland, Ohio, and

*Whereas*, Its success has been due in large



measure to the very generous, cordial and efficient hospitality of our Cleveland hosts, be it

*Resolved*, That the deep and sincere thanks of the Federation be extended to The Cleveland Museum of Art, its Trustees, its Councillors, its staff and its capable Director for the very delightful place of meeting, for its businesslike efficiency in handling the many details of the convention meeting and for the entertainment at Wade Park Manor followed by the very delightful recital by the Beethoven String Quartet; to Mr. J. H. Wade, President of the Cleveland Museum of Art, for his generous entertainment at the Country Club; to Hon. W. B. Sanders, Vice-President of the Federation and Trustee of the Museum, for the pleasant dinner at the University Club; to Mr. William G. Mather, Mr. and Mrs. Ralph M. Coe, Mr. and Mrs. Ralph King, and Mr. and Mrs. John L. Severance for so kindly opening their homes to the delegates; to Frederic McConnell and the Play House Company for the splendid production of "Turandot"; to the many friends who so graciously gave of their time and cars to transport the delegates from place to place; to the Cleveland School of Art for its excellent exhibition of students' work; to those responsible for the restful and quiet hospitality of the Wade

Park Manor hotel headquarters for the convention. And be it further

*Resolved*, That the Federation extends its sincere appreciation to the speakers for their valuable and lasting contributions to its educational work. And be it further

*Resolved*, That a copy of these resolutions be sent by the Secretary to the Hosts and Hostesses who have contributed to our entertainment.

A number of the addresses which are briefly referred to here will later be published in this magazine in full.

Since the conclusion of the Convention many of those in attendance have written expressing not only their sense of obligation to our Cleveland hosts, and in particular to Mr. Whiting, and his efficient staff for the enjoyment and perfect management of every detail; but also for the instructive character and fine quality of the papers. It is apparently the consensus of opinion that in every way this Convention was a most helpful and notable occasion.—F. M. H. AND L. M.

## THE REPORT OF THE SECRETARY

(In Brief)

THE American Federation of Arts has never had a busier year than that of 1924-25, just ended. Not only have its regular activities been continued but certain new activities taken on, and the volume of work has greatly increased in every department.

### ART IN THE SCHOOLS

First among the new activities was an effort to secure the placement of works of art in all schools throughout the land following a suggestion of Mr. Huger Elliott unanimously adopted by the 1924 Convention. A special committee on pictures and works of art for schools was appointed, which issued in February a letter to all chapters and members, urging their cooperation and recommending a list of suitable casts and color prints, commenting at the same time on the desirability of original works, wherever they are within the means.

Prior to the issuance of this letter, the Board of Directors, meeting on November 11th, resolved to secure the cooperation of Boards of Education throughout the United

States, by bringing to their attention notice of the action of the Chicago Board of Education in requiring that all school buildings to be erected there, shall provide wall-space in every classroom for the appropriate placement of a picture or other work of art, and a room suitably equipped for an art gallery. Accordingly, the Secretary of the American Federation of Arts, with the cooperation of the Federal Bureau of Education, sent a letter to the secretaries of 2,000 boards, which stressed the action of the Chicago Board, and made additional suggestions as to design and decoration, offering all assistance within the power of the Federation. Not only was this letter very generally acknowledged, but in many instances the recommendation was favorably acted upon.

In preparation for constructive replies to the numerous inquiries, the Federation secured a blue-print of the Chicago school-room design, a sketch from Mr. Elliott for possible arrangement of wall space, and advice as to colors for walls and wood-work; and began to assemble pictures

and plans of well-designed school houses.

In addition to the numerous inquiries received as a result of its own efforts in this connection, the American Federation of Arts had many more from Superintendents of public schools and many other individuals and groups throughout the country, instigated by the American School Superintendents' meeting in February, when a pamphlet was widely distributed commending in its foreword the helpful suggestions of the American Federation of Arts.

#### COMMITTEES ON ART MUSEUM EXTENSION AND WAR MEMORIALS

Another result of the November 11 meeting of the Board of Directors was the appointment by Mr. de Forest, of standing committees on Art Museum Extension and War Memorials, the first to promote the establishment of art museums, the second to render expert advice and assistance in furthering the erection of permanently meritorious memorials. The latter committee met informally in New York in February, to discuss an alternative to the poorly designed commercial war memorial which commends itself through its moderate cost. Extensive funds being necessary to combat commercialism on its own grounds by substituting something better for the same cost, the committee agreed that the best that could be done was to reissue the circular of recommendation and as soon as possible make selection from the material which had appeared in *THE AMERICAN MAGAZINE OF ART*, for republication and distribution. A fairly complete informative record of sculptural war memorials erected in the United States since the Great War has been compiled and is now available.

#### RADIO TALKS

A series of 15-minute radio talks on "Art in Everyday Life" suggested at the 1924 Convention by Mr. Henry R. Poore, and arranged for through his assistance, has been broadcasted from Station WEA, the American Telephone and Telegraph Company of New York, one evening each week since January 22, under the auspices of the American Federation of Arts. These talks have covered a great variety of subject matter, and have been delivered by leaders in the different fields of art. Station WEA

is estimated to reach no less than ten million listeners-in. That much interest has been aroused by the series is evidenced by the large numbers of letters received from this invisible audience.

#### AMERICANIZATION

Two articles on art, "Architecture in America" and "Sculpture in America" were written by the Secretary of the Federation, at the solicitation of the Director of the Foreign Language Information Service, for Americanization purposes. The first of these has already been published 58 times within 5 months in 9 foreign languages.

#### EXHIBITIONS

The American Federation circulated 42 exhibitions this year to 123 cities in 35 states and the District of Columbia including new contacts in 13 places. Altogether 181 engagements were made by museums, art and architectural societies, 51 educational institutions, libraries, state fairs, churches, clubs and recreation centers, of which organizations 62 were chapters of the Federation. These exhibitions were of greatly varied character, including groups of oil paintings, water colors, photographs, industrial art, art school work, small bronzes, and prints from which alone 900 sales were made. The Federation issued this spring a catalogue of all prints included in these print exhibitions. An article in a popular magazine in which mention was made of this service, brought over 500 requests for this catalogue from all parts of this country, and from South America, India and other distant places as well. The American Federation of Arts' City Planning exhibition was included by special invitation in the International Exposition of Architectural and Allied Arts in New York. A new type of exhibition, "One Picture by a Master Painter," was tried out successfully in two places this year. Accompanying it were a comprehensive collection of large photographs of other works by the same master, and carefully arranged programs for study. These exhibitions not only uphold a high standard, but serve a distinctly educational purpose as well. They carried this year a larger amount of informative and publicity material than ever before. Large numbers of school children attend them. Contacts



were made this year with the art departments of 39 colleges and universities which are chapters of the Federation, in 23 states from Maine to California.

#### PORTFOLIO SERVICE

The Portfolio Service of the American Federation of Arts now includes original prints as well as mechanically-made reproductions. Forty portfolios containing works of 33 American, British and French contemporary artists, were sent out this year to Federation chapters, art clubs, schools and individual members in as widely separated places as Spokane, Washington and Mexico City. Fifty-one prints were sold to the amount of \$604.

#### LECTURES

The illustrated circulating lectures, originated by the American Federation of Arts, have been in great demand. The Federation now has 41 of these on various subjects, for which 132 engagements have been made the past year, in 65 cities of 32 different states and the District of Columbia, by 76 organizations, 51 of which were chapters of the Federation. In addition, the Federation has compiled a fairly complete list of art lectures, for the information of those who may make inquiry. The innumerable enthusiastic letters and newspaper clippings received, are the best gauge of the value of both the circulating exhibitions and the circulating lectures.

#### PACKAGE LIBRARY

The Package Library, initiated last year, has been greatly developed. It now contains 475 envelopes, and has been put to much more extensive use this year than heretofore. Seventy envelopes were sent out and 6 books on art lent in most cases to individuals and clubs in small places having no public libraries.

#### THE AMERICAN MAGAZINE OF ART

THE AMERICAN MAGAZINE OF ART has been practically self-supporting for the past three years. It continues to maintain its standard as a magazine for the general reader, with informative articles on the best that is being done in art by individuals and by organized effort, written by authoritative writers. The magazine now has

regular correspondents in Paris, London and Florence, and regular contributors in England and Scotland, as well as in this country. The special department of Notes is supplied by chapters and correspondents in all parts of the United States.

#### THE AMERICAN ART ANNUAL

Volume XXI of the *American Art Annual* was published in January, with a directory of "Who's Who in Architecture and Landscape Architecture" as a special feature, and included the usual departments brought up to date.

#### OTHER PUBLICATIONS

The first edition of "Art in Our Country," issued by the Federation last year, was exhausted in the autumn, and a second edition with addenda was brought out in December.

*American Art Sales* has been issued monthly as usual from October to May.

Mr. Otto H. Kahn's address on "The Value of Art to the People" delivered at the 1924 Convention and later published in THE AMERICAN MAGAZINE OF ART, was reprinted and widely distributed, through Mr. Kahn's generosity. Letters of appreciation were received by the Federation and by the author, from all parts of this country and from distinguished Europeans as well.

#### CAMPAIGN FOR A NATIONAL GALLERY

The Campaign for a building for the National Gallery of Art, promoted by the American Federation of Arts, has progressed to a marked extent this past year. Plans have been prepared by Mr. Charles A. Platt and have been published in THE AMERICAN MAGAZINE OF ART with a descriptive article by Mr. Royal Cortissoz. Senator Smoot has given notice to Congress of his intention to introduce a bill providing for an appropriation for this purpose next session. A National Gallery Committee in Washington, of which the Secretary of the Federation is a member, has formulated plans for two notable loan exhibitions to be held in the National Museum next winter, to further interest in this project.

#### INTERNATIONAL RELATIONSHIPS

The American Section of the Venice International of 1924, assembled and sent out by the American Federation of Arts,

with the cooperation of the United States Government, was returned safely in January. Forty-five pictures from this exhibition have been circulated as an exhibit in this country since their return. Flattering letters were received from the Director General of the Exposition and others, and appreciative notices given in leading Italian publications. One painting was purchased for the Gallery of Modern Art in Venice.

An invitation to the Federation to send a similar collection of American art to an international exposition in New Zealand, was received.

The American Federation of Arts was represented at the Conference of the British Confederation of Arts at Wembley last summer. An invitation to send representatives to the approaching World Federation of Educational Associations in Edinburgh, Scotland, July 20-27, has been received.

#### COOPERATION WITH THE NATIONAL GOVERNMENT

In addition to the many projects undertaken solely by the American Federation of Arts are a large number assumed in cooperation with the National Government and other organizations. Among these may be mentioned the work of the National Commission of Fine Arts, created largely through the efforts of the Federation. A congressionally appointed committee on refurnishing the White House, includes as a member Mr. de Forest representing the American Federation of Arts. Three representatives of the Federation were appointed on invitation of a National Commission on Art Education, established in May, 1924, to serve on this Commission, which held its first meeting in Chicago last December. The Secretary of the American Federation of Arts was its representative at two conferences held in New York in the interests of art. The Federation is constantly in cooperation with numerous organizations in addition to those mentioned.

#### MEMBERSHIP

The American Federation of Arts has today 396 chapters in 44 states, including

47 new chapters during the year, for all of which the Washington office acts as a central office. New individual members have been added to the number of 1,300. Six new life members were also added, and 21 additional sustaining members. M. Jules Jusserand, the late French Ambassador to the United States, was made an honorary member just prior to his departure in January.

#### LOSS BY DEATH

The Federation has sustained two serious losses by the death of Mr. Charles L. Hutchinson, First Vice-President, and that of Mr. John W. Beatty, long a member of the Board of Directors. The vacancies were filled by the elections of Mr. W. K. Bixby, First Vice-President, and of Mr. Homer Saint-Gaudens, Director.

#### MAIN OFFICE

The Main Office of the American Federation of Arts is in the Octagon Building, Washington, D. C. We have now in that attractive old building five rooms, and during the past year the Architects have kindly granted to us without additional rental one of the stables to the rear of the property for a storage room, which has greatly facilitated the handling of our exhibitions and other material. We are using every inch of the available space at our disposal, occupying for office purposes even the little triangular closets which the unique plan of this building affords. For the present the space here at our disposal is sufficient, but, looking to the future, additional growth will mean the finding of larger quarters. Perhaps it is not too much to hope that some day the American Federation of Arts may have at the national capital a building of its own which will not only tend to facilitate this work but stand as a tangible evidence of the recognition on the part of the people generally of the need of such national organization and the place of art in American life.

LEILA MECHLIN,  
*Secretary.*



# INVITATION TO ALL MEMBERS

BY CUTHBERT LEE

*Associate Secretary*

SIX meetings, three informal luncheons, four receptions, two plays, a concert and three dinners—that was the skeleton of the annual convention of the American Federation of Arts at Cleveland.

Persons of widely diversified interests and occupations attended—first, the delegates of Federation chapters: art museums, art societies, schools, colleges, women's clubs, libraries, city planning commissions, chambers of commerce, etc.; second, individual members of all classes.

These members, men and women in about equal numbers, included well-known painters, sculptors, architects and craftsmen, art patrons, critics and collectors. Many were lay persons with no technical interest in art, but with keen appreciation of beautiful things and a desire to learn more about them, or to bring back ideas for the good of their own communities.

One member present is the owner of a department store and a moving picture theatre, so that he is confronted with problems of community art constantly. Another member is reviving the handicrafts among the people of a Kentucky town. Another is prominent in developing one of the great city parks. Several members came to the convention for the first time, principally to find out how they could bring an exhibition of paintings to their town, or to get ideas on pictures for their schools or home.

Some carried home a purchase from the exhibition of work in painting, sculpture and crafts by Cleveland artists.

The ages were all represented. Mature leaders shared their wisdom and mild tolerance with the younger and hastier, and in turn enjoyed the eagerness of the young men and the smiles of the young girls. It was, as Miss Meehlin said at the final dinner, a convincing proof of the bond which art represents between people of otherwise divergent interests. It is so rarely that the generations manage to understand each other, and when they do no relations could be more satisfactory; each has so much that the other so needs.

Many came, if the truth were known,

because they had such a pleasurable time at Washington last year or at St. Louis the year before that they wanted to see some of the same interesting people and have as good or a better time again.

Not a single person with whom one had an opportunity to talk, for even a minute, could help expressing how enjoyable and successful the occasion was.

There were some members who did not think about the convention until the last minute, and so found themselves unable to attend. A few felt that they had not had adequate notice. This could only have been the case if they had failed for three months running to read the *AMERICAN MAGAZINE OF ART*, which contained advance notices, invitation to all members to attend, and advance program. No invitations were sent to members by letter.

Washington has been chosen for the next convention, May, 1926, in accordance with the general custom of having the conventions in alternate years held there. Washington in the spring is one of the most beautiful cities in the world. Everyone enjoys taking an occasional trip to Washington because it is a city in which every American can feel a certain amount of personal interest. Every American has two homes: his own and Washington. With its trees, beautiful public buildings and private homes, its delightful social life with governmental, scientific, diplomatic and other circles, its many educational institutions, its growing art colony and four art galleries, Washington has a non-commercial atmosphere very different from that of the average city.

This is the time to make plans to attend the next convention in Washington. If possible, one should arrange to stay a week at least, although the convention is only three days. There are so many interesting things to be seen in Washington that it is a shame to be rushed in seeing them. Those members who do not wait for some one to remind them individually, perhaps too late for them to change their plans, but arrange now to make this trip their principal spring

recreation, will avoid the regrets that are heard after each Washington convention, to the effect that not having gone to it the speaker will have to wait two more years before the event is again held in Washington.

We do not intend to make any comparisons, especially between a past event and a future one, but we will hazard the statement at this time that the next convention, in Washington, will be some convention!



THE CACHE

WOODCUT

EUSTACE P. ZIEGLER

## EUSTACE PAUL ZIEGLER—ALASKAN PAINTER

BY KATHERINE WILSON

IT IS AN engaging question, though of importance only as incidents are important, whether Eustace Paul Ziegler arrived at his art by way of the ministry or came to the ministry by way of his art. Perhaps the answer resolves into one of individual point of view, but the truth

remains that it was through the fortuitous conjunction of the two that there has developed in the Alaskan setting a painter whose work is rapidly taking its well-deserved place in the field of art.

It must be said at the beginning, however, that Eustace Paul Ziegler did not set out





SHEEP HUNTER

EUSTACE P. ZIEGLER

MURAL PAINTING, OFFICES OF ALASKA STEAMSHIP COMPANY, SEATTLE, WASH.

to be a minister. The son of a clergyman and the brother of three, he admits that as a youth he was confirmed in the opinion that the Kingdom was already being sufficiently served by the Ziegler family. Moreover, his own ardent ambition was to be a painter, a predilection in which he was fortunate enough to have the sympathetic sanction of a father who was himself artistically gifted. To these two circumstances, therefore, was due the fact that his youth, spent in the Great Lakes port that was the scene of his father's ministry, was left free to the indulgence of those ramblings among the docks, those loiterings about the waterfront and the haunts of sailors and longshoremen, in which the boy's artistic soul delighted and where he found the first inspira-

tion for his work. A single requirement was placed upon his artistic bent. With sound judgment it was demanded by his father that he make his living by his art, and this the boy managed somehow amazingly to do, taking any sort of commission that offered, from copying clam-shells for a scientific treatise to making portraits for his friends and copies of the old masters for art dealers. Meanwhile, a sailors' reading room established by his father in the loft of the church served him admirably as a studio and, incidentally, a source of picturesque types until, annoyed by the inopportune comings and goings of its habitués, he closed the door on them and appropriated the garret to his own uses. In this retreat during the winters he painted assiduously,

while studying with Francis Paulus and Marie Perrault. In the summers, partly to augment his exchequer and partly to find variety in scene and types, he took himself

box under his arm, waved adieu to his cronies of the North Woods, boarded a Mackinac boat and shortly thereafter presented himself before his father with the



THE CACHE

EUSTACE P. ZIEGLER

to the North Woods. Here, as wood-chopper, road-mender, what not, he drew whatever wages he could earn as an unskilled woodsman, while he filled his sketch book with studies and notes for the next year's work.

The time came, however, when these scenes palled; he yearned for subjects in more impressive mold. So, from a lumber camp one day he wrote a letter. On receipt of the reply he jubilantly tucked his paint-

announcement that he was off to Alaska as a missionary. In evidence of it he displayed a commission to this effect signed by Peter Trimble Rowe, bishop of that far north diocese.

The locality to which he had been ordered was the town of Cordova on the central southern coast of the great Territory, at that moment the scene of the dramatic building of the Copper River Railway to the Kennecott copper mines. Into this





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PROSPECTOR ON TRAIL

EUSTACE P. ZIEGLER

MURAL PAINTING, STEAMSHIP "ALASKA." ALASKA STEAMSHIP COMPANY

hitherto wilderness had been poured almost overnight three thousand souls—a motley horde of engineers, surveyors, rail-splitters, lumberjacks, longshoremen, section hands and gang foremen, in their train the usual number of prospectors, adventurers and strays. In the hastily constructed village of tents and shacks twenty-six saloons ran full force, while battle, murder and sudden death were all but nightly occurrences. To compete as a source of entertainment with these resorts there had been erected, by an Episcopal missionary stationed at the neighboring settlement of Valdez, an unique clubhouse for men known as the Red Dragon, and it was to take charge of this establishment that Eustace Paul Ziegler had been assigned by Bishop Rowe on the assurance of certain of his own old and respected friends among the lumbermen of the North Woods that this young man was a “regular feller.”

The Bishop's confidence was completely justified. In the turbulent days of those early years Eustace Ziegler became known and idolized the length of the Copper River Valley. He was every man's friend, admired, respected, sworn at and fraternized with for his dauntless courage, his lightning wit, his

loyalty, humanity and good fellowship. To the denizens of the district the Dragon offered all that the saloons had to give except liquor; it provided every sort of entertainment that was clean, and it served besides as a refuge for the penniless, the hungry, the down-and-out. Needless to say, through its doors and into the comfort of its great open fire came an endless variety of human subjects and to the ecstatic young painter a gallery of types. In the thick of his duties as host to the shelterless, friend to the friendless, purveyor of money, food and good cheer to the unfortunate, and as lay reader at the services to the observance of which the Dragon was converted on Sundays, he never forgot his pencil and brush. In those days the walls of the Dragon were hung with sketches and portraits done as frequently to the accompaniment of snores and shouts, the twang of musical instruments and the shuffle of cards, as to the silence of the long Alaskan nights. . . .

The day of the Dragon is past. Today Cordova is an orderly western town of concrete buildings and macadam streets. As public gathering places the twenty-six saloons have given way to comfortable

hotels, clubrooms and a moving picture theatre with pipe organ. The Red Dragon now serves as a community reading room and amusement hall and, on occasion, the meeting place of the Women's Guild. Progress and Mr. Volstead have relieved the missionary of many of his former concerns and left him, meanwhile ordained to the priesthood, the leisure for the larger pursuit of his art. That is how it comes that today in various Alaskan churches and missions there are to be seen altar pieces in oils after the old masters; that in many Alaskan homes there hang examples of the painter's art impressively interpreting for Alaskans themselves the setting in which are carried on the activities of their lives; while in the Seattle offices and ship saloons of the Alaskan Steamship Company, whose boats each year bear thousands of tourists along the romantic Alaskan coast, a series of strikingly colorful murals depicts for the stranger the magnitudes and beauties of the Alaskan landscape. All of these testify to the artistic gift and the steady and consistent growth in power of Eustace Paul Ziegler.

It is because of his intense feeling for the Alaskan scene and his desire to interpret to the fullness of his powers its beauty and significance, that Mr. Ziegler recently resigned his missionary post at Cordova to give himself for a time completely to his art. A year recently spent at the Yale Art School and a summer at Provincetown have merely whetted his desire for larger art contacts, and his plans for the early future, therefore, contemplate an indefinite sojourn in Europe, particularly in London and Paris.

Mr. Ziegler is a vigorous and forceful painter. Upon a technique zealously cultivated under great disadvantages at an outpost of civilization, he brings to bear a buoyant and sensitive spirit and a consciousness enriched by his own stirring and profound experiences. Whether he is the successful artist because he has been so effectually the minister, or whether he has been the successful minister because he is in his soul the artist, remains the interesting question. There remains also the truth, which is without question, that in him and his work is revealed today the happy consummation of both.



LOADING THE SCHOONER

F. W. HUTCHINSON



# THE AMERICAN MAGAZINE OF ART

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## NOTES

At a meeting held on May 19 the Carnegie Corporation voted the sum of \$360,500 in support of American organizations carrying on experiments or demonstrations in the arts, including music. Twenty institutions, including national associations and colleges, were named as recipients of the funds. The purpose of these gifts and endowments is to aid in the advancement of the fine arts in this country.

The American Federation of Arts was fortunate enough to be among the institutions benefiting, the grant to it being for \$10,000 toward its general expense fund. Other recipients were: New York University - an endowment fund of \$50,000, the income from which is to be used for the support of the university's department of fine arts.

Hampton Institute, \$50,000 as an endowment fund, the income to be used for the maintenance of instruction in the industrial and applied arts.

Tuskegee Institute, \$50,000 as an endowment fund, the income to be used for the maintenance of instruction in the industrial and applied arts.

Grinnell College, Iowa, \$50,000 as an art centre endowment, the income to be used for the maintenance of the work of the college in the field of the arts.

Wellesley College, \$50,000, as an endowment fund, the income to be used for the support and maintenance of its department of fine arts.

American Academy in Rome, \$50,000 for the support of scholarships and fellowships in art and music.

University of North Carolina, \$13,000 for the support of the dramatic activities of the Carolina Playmakers.

Bryn Mawr College, \$10,000 for the support of its Department of Music.

Cleveland Conference for Educational Cooperation, \$10,000 for the expenses of a cooperative study of the relations, present and future, of the educational and cultural institutions of Cleveland.

National Association of Music Schools and Allied Arts, \$7,500 for the expenses of organization over a two-year period.

People's Chorus of New York, \$7,500 for the expenses of the work.

Beaux Arts Institute of Design, \$6,000 for the support of its program.

Federated Council on Art Education, \$6,000 for the expenses of the work of the council.

American Institute of Architects, \$5,000 for the support of the work of its Department on Public Appreciation of the Arts.

Association of American Colleges, \$5,000 for the support of a study of college art instruction to be conducted by the Fine Arts Committee of the association.

New York Music Week Association, \$5,000 for the expenses of the work of the organization.

School Art League of New York, \$5,000 for the expenses of the work of the organization.

American Association of Museums, \$4,000 for the expenses of a study of museum installation.

Fontainebleau School of Fine Arts and Music, \$1,500 for the expenses of the work of the Executive Committee in America.

This is declared to be a first move in a nation-wide program to encourage the development of instruction in the arts. The grants voted were to the organizations carrying on these activities. As the program develops and as a more careful study of the field supplies additional information, other institutions will be selected as beneficiaries.

The list of the Corporation's advisers, as made public at the time the gifts were announced, is as follows: Richard Aldrich, Richard F. Bach, George P. Baker, Thomas S. Baker, Harold Bauer, Miss Cecilia Beaux, Miss Lizzie Bliss, Royal Cortissoz, Robert W. de Forest, Huger Elliott, William Emerson, R. P. Ensign, Royal B. Farnum, C. J. Hamlin, Henry W. Kent, Otto Kinkeldey, C. Valentine Kirby, Miss Florence N. Levy, F. J. Mather, Jr., Paul Manship, D. G. Mason, Miss Leila Mechlin, Eugene Noble, T. Tertius Noble, F. C. Perry, Edward W. Root, Beardsley Ruml, C. R. Richards, Paul J. Sachs, Homer Saint-Gaudens, Walter Sargent, David S. Smith, Thomas Whitney Surette, Frederick A. Stock, F. A. Whiting, Leon Loyd Winslow.

A new gallery is to be made THE CARNEGIE available for the 24th International Exhibition of the Carnegie Institute. Work began June 1 on a doorway, cut through from one of the galleries on the third floor of the Institute to the balcony, never before used, which runs all the way around the Hall of Architecture. The balcony will be 125 feet square, capable of affording space for about 130 paintings, so that hereafter practically all of the paintings in the International may be hung on one floor. This balcony will be the largest continuous gallery in the Institute, and one of the largest single galleries in the United States. The visitor entering the balcony from the third floor galleries will look down on the casts in the Hall of Architecture from a distance of over 75 feet.

The Jury of Award for the 24th International Exhibition of the Carnegie Institute will be composed of Hermengildo Anglada Y Camarasa of Spain, Ernest Laurent of France and Algernon Talmage of England,

European painters; and Daniel Garber, Kenneth Hayes Miller and Leopold Seyffert, American painters.

Anglada Y Camarasa, the Spanish member, will upon this occasion visit the United States for the first time, although his paintings have been known to art lovers in this country, having been on exhibition here during the past winter.

Laurent is a professor in the School of Beaux Arts in Paris and has been the recipient of many high awards. He has been represented in several of the Carnegie Institute's International Exhibitions.

Algernon Talmage has exhibited in practically every International since 1908, has won two prizes, and is represented in the Institute's permanent collection.

Daniel Garber, Leopold Seyffert and Kenneth Hayes Miller are all well-known American painters.

THE NEW  
NEWARK  
MUSEUM  
OF ART

The Newark, N. J., Museum Association has established a reputation for doing things differently. This tradition was upheld by ceremonies on May 14,

when the cornerstone was laid after the building had been completed.

The ceremonies began with a prayer, after which Mr. Louis Bamberger, donor of the new building, laid the cornerstone. Speakers and invited guests then moved inside the completed building, where Mr. Bamberger made a speech of presentation to the Trustees. Other speakers were the Director, John Cotton Dana, Chester R. Hoag, president of the Museum, state and civic officials and dignitaries of several churches.

The new building, of a modified classic style of architecture, designed by Jarvis Hunt, covers an area of 21,000 square feet. It is constructed largely of steel, concrete and brick, with a facade of granite and limestone, and large bronze entrance doors. Only the basement and main floor cover the entire area; the second and third floors rise only on the front, south side and a part of the rear. There is a large gallery on the main floor, where the presentation ceremonies were held, to be devoted next fall to paintings and sculpture. Beyond this gallery is a court to be given over to plants,



bronzes and a fountain. Among the numerous galleries is a room known as the children's museum, which has a rear entrance of its own, beyond the central court.

The gallery to the right of the entrance will be devoted to works of contemporary American painters, in the exhibition next October, when the Museum is to be opened to the public. Work of installing the various exhibits is now going on.

A gallery to the left of the court will house an exhibition of the lending collections, while a similar gallery opposite to it will contain collections representing Oriental art. Workshops, offices and similar rooms will occupy the remainder of the main floor.

A leather exhibition will be shown on the second floor in October for six weeks and will be followed by exhibitions of paintings and sculpture, industrial and applied arts, Americana, folk life and customs of the American Indians, of the Philippines, China and Japan.

Scientific and archaeological collections will occupy the third floor, which, like the second, will have conference and study rooms and, in addition, rooms for the staff and trustees, a vault and a lunch-room.

There will be a large gallery for special exhibitions in the basement, the remainder of which will be devoted to working equipment for the building.

There will be placed in the Museum a bronze tablet bearing a relief portrait of Mr. Louis Bamberger, for which John Flanagan, a Newark sculptor, is preparing a design, in accordance with a commission from the trustees. A medal bearing a relief of Mr. Bamberger on one side, and a relief of the building's facade on the other, is also to be produced by Mr. Flanagan. This medal will be struck in bronze, silver or gold, according to the choice of the prospective owners.

The Baltimore Museum of Art is closing its regular exhibition season with most brilliant prospects of its brief career. The membership is steadily growing, now numbering 977, and the movement for the erection of a new building is approaching the stage where a decision concerning site, selection of architect, and other essential details, is in view.

The new building will be provided by a fund of \$1,000,000 voted by the people of Baltimore at the October, 1924, election. Mayor Howard W. Jackson, who has been one of the most enthusiastic supporters of the project since its inception as a municipal matter, recently announced the personnel of the commission. Mr. Blanchard Randall, one of the best known and influential citizens of Baltimore, who has been president of the Museum from its beginning, was unanimously reappointed, and Mr. Lemuel T. Appold was named as the Secretary.

The Baltimore Museum of Art was opened on February 22, 1923, and since that time it has held 54 exhibitions, 23 of these having taken place during the present season. The closing exhibition consisted of paintings and sculptures by members of the National Association of Women Painters and Sculptors, Illuminations by the members of the British Society of Scribes and Illuminators, Fifty Books of 1924 selected by the American Institute of Graphic Arts, a collection of remarkably beautiful English Railway Posters lent by John Wesley Brown of Baltimore and etchings by Winifred Austen, a distinguished British artist, lent by her sister-in-law, Mrs. Ellicott H. Worthington of Baltimore.

The total attendance since the Museum opened until the first of May, 1925, is nearly 85,000, this year's record being about 14,000.

ST. LOUIS	The June exhibition at the St. Louis City Art Museum was the work of the British Society of Graphic Arts.
NOTES	

On July first was opened the exhibition of sculpture by Ivan Mestrovic. The collection was shown in the large Sculpture Hall of the Museum, which was cleared for the display, and it made an arresting impression.

The open-air theatre activities in St. Louis are noteworthy and this year, besides the Municipal Theatre in Forest Park, a new out-of-door auditorium seating 3,000 persons will be opened. This new theatre is called the Garden Theatre. The season will open July 6 with Margaret Anglin's production of "Electra."

The annual flower show at Shaw's Garden under the auspices of the Garden Club includes garden sculpture, for which prizes



HOME OF THE CONCORD ART ASSOCIATION

WOOD BLOCK PRINT

are awarded. The jury, composed of Sheila Burlingame, W. A. Caldwell and Peter Seltzer, awarded the first prize to Heinz Warneke, the second to Caroline Risque Janis, and the third to Nancy Coonsman Hahn.

Water-colors by Tom P. Barnett, impressions of his recent travels abroad, have been on view at the Noonan-Kocian Gallery. At the Newhouse Gallery were shown paintings by Frank Nuderscher of the Ozark country and a collection of forty small bronzes by American sculptors assembled by W. Frank Purdy, who gave two lectures at the gallery during the exhibition, one on "American Sculpture" and the other on "Appreciation of Sculpture."

A collection of forty-two paintings by American and European artists was shown by the Shortridge Galleries during June. Among the artists represented were Kathryn Cherry, John Costigan, Henry S. Eddy, John J. Enneking, George Inness, Ralph Blakelock, Alexander Wyant, Chauncey F. Ryder and Douglas Volk.

M. P.

The Ninth Annual Exhibition of the Concord Art Association, which opened on May 3 and closed the first of this month, has equalled and in some respects surpassed the Association's notable shows of former years.

The Medals of Honor this year went to the sculptor Edward McCartan for his "Diana" and to Charles W. Hawthorne for his painting of a mother and child—a Cape Cod madonna, entitled "The Offering," both of which have been previously reproduced in *THE AMERICAN MAGAZINE OF ART*. Lilian Westcott Hale received a medal for her group of 14 charcoal drawings. These were portraits and figure studies for the most part and were shown in a room by themselves.

Malvina Hoffman received honorable mention for her mask of Pavlowa, and W. Elmer Schofield received honorable mention for his painting "The Cottages."

Whereas in many exhibitions sculpture is given secondary place, here in Concord special emphasis is put upon its showing.





LADY IN A REGENCE CHAIR

LILIAN WESTCOTT HALE

CHARCOAL DRAWING  
ONE OF GROUP OF DRAWINGS AWARDED MEDAL OF HONOR  
NINTH ANNUAL EXHIBITION, CONCORD ART ASSOCIATION

This may in part be due to the fact that a sculptor, Daniel Chester French, is President of the Association.

The high standard of works exhibited, the majority of which are invited, and the eminence of the contributing artists make the Concord Art Association's annual exhibition one of the chief displays of the year. In this most recent annual there were among the contributors Marion Boyd Allen, Benson, Blumenschein, Charles H. Davis, Gertrude Fiske, Aldro T. Hibbard, Charles Hopkinson, Eric Hudson, Johansen, Lie, Murphy, Redfield, Ryder, Symons, Tarbell, Helen Turner, Walter Ufer and Nicolai Fechin, painters, and Robert Aitken, Chester Beach, Harriet Frishmuth, Charles Grafty,

Anna Coleman Ladd, Albert Laessle, Paul Manship, Brenda Putnam, and Ivan Mestrovic, sculptors.

MEETING OF THE MUSEUMS ASSOCIATION  
The convention of the American Association of Museums was held in St. Louis from May 17 to 21.

The sessions were highly specialized and consequently stimulating to all museum workers. The art museums meeting was held at the City Art Museum, when the subject under consideration was "Museum Lighting." The speakers were L. C. Kent of the Engineering Department of the National Lamp Works, Cleveland; Harry Ivan Day of New York, and S.

Hurst Seager, F. R. I. B. A., Past Vice-President of the New Zealand Institute of Architects. Especially interesting at other sessions were the papers on "Culture Museums and the Use of Culture Material," by Laura M. Bragg; "The Industrial Museum," by Charles R. Richards; "Co-operation of Educational Resources of a Community," by Frederic Allen Whiting; and "Museum and School," by Carl G. Rathmann of St. Louis. Speakers at the banquet were Chauncey J. Hamlin, President, American Association of Museums; Louis La Beaume, Board of Control, City Art Museum, St. Louis; Charles R. Richards, Director, American Association of Museums; John Gundlach, St. Louis; and Paul Marshall Rea, Director, Cleveland Museum of Natural History.

Far beyond every other work in the exhibition stands the lovely portrait by the late John Sargent, R. A., of the Marchioness Curzon of Kedleston, G.B.E.; indeed this picture is an example of the finest period of a great master. It has every quality. If what you want is composition, here it is; a perfect pose, and a beautiful, effortless arrangement. If you look for character in a portrait, here you have that too; the expression of appealing sadness and swift intelligence speaks to you; the graceful softness of the figure, the eloquent poise, the talking eyes; surely no woman could be more sure of living in the future than the lady who is here eternalized. And if what you seek is skill, here you have a supreme example of the painter's craft, only comparable to a (so-called) unfinished Gainsborough that I once saw in the gallery of a Paris dealer. "How marvellous the drawing!" you exclaim. How those pearls are modelled, how the opals are shining and bursting with color; how the hands are drawn, how the dress folds are designed, yet when you go close and look into it you discover to your amazement that there is no drawing at all; there is nothing but spots or dashes of paint, disconnected, not joined up, never touched after the first stroke of the brush. It is a miracle of craftsmanship, this painting. The sureness is that of a great master, the tones and colors, decided

before they are put on, the depth or otherwise, the amount of paint upon the brush, everything settle beyond question and put on without faltering, exactly where it must go; so that it looks as if human hands had no part in it. And the quality of the color of the paint! Seldom indeed is such a work to be seen. It is only a portrait, yet it raises the emotions, by virtue of its perfection, to the highest aesthetic point. It is a picture worth travelling the world to see.

Next to the Sargent but not in the same category, though wonderful in itself, comes the portrait of the Marquese of Bath, K. G., by Orpen; this is a notable work, worthy of such a master and with all the dignity required by the subject. The depth and purity of color, the serious ease with which the face is painted, the perfection of skill in the whole work, place it high in Orpen's achievements. This artist, with his tongue in his cheek, has also a "subject" picture which he calls "Man versus Beast, Paris," showing a boxing match between men and animals, the men and women in the audience behaving very much more vulgarly than any animal would do. In decorative art "The Bathers" by Alfred Palmer is brilliant, and "Les Jeux sent Faits" by Walter Bayes is interesting, though one tires of the false lights and monotonous palette which hypnotize this artist. I do not think that Sir John Lavery is at his best this year in portraiture; his "George Bernard Shaw" is too obvious and lacks insight, but his lively little study of the "Weighing Room, Hurst Park," with the bright hues of the jockeys' coats, is in his usual happy vein. McEvoy's portrait of Miss M. Guinness is remarkable for the frail quality of the whites, very suitable to the youth of the sitter. And Philpot's "Marchioness of Carisbrook" is far more interesting than his "Street Accident," which, beautifully as it is painted, smells of the lamp. "Horses at Grass" by Munnings is the best thing he shows this year, but he is in danger, for he has worked out a formula and uses it on every occasion. "Claude Montefiere Esqre," by Christopher Williams, has character and atmosphere. I think this is a new artist. Likewise F. T. Cernall, who makes up for lack of atmosphere by good characterization in his "J. Labren Johnson, Esq." "The Aquarium," by Julius



Olsson, is a new subject for this painter and one that he has treated well, though he missed the decorative possibilities. I like Tuke's "Mangrove Swamp" and "Cinerasias" by Delafield, also "The Ray of Sunlight" by Caten Woodville and "Still Life" by Farmer.

In the sculpture room one cannot help noticing "Christ at the Whipping Post" in ivory and marble, by A. G. Walkeley (purchased for the Chantrey Bequest), for here is a masterpiece of ivory-carving. But the expression of the figure and the face does not rouse enthusiasm or even pity; the emotion felt is that aroused by remarkable craft skill. The Chantrey Bequest has also purchased "Drake," a carving of a bird in Irish limestone and in the ancient Chinese manner—again, though in a different way, a masterpiece of craft skill. Of all the sculpture, I like best a smooth head, original in treatment, called "Jane," in bronze, by Hardiman. I have not space here to touch upon the etchings, drawings and miniatures or upon the architecture in the exhibition, which as a whole is rather more dull than last year, even though so "modern" an artist as Sickert has been elected to Associateship. After all, the Academy is a market and artists show either what has been commissioned or else what they think will sell; but, since all exhibitions tend to this commercial standard nowadays, there is little as a rule to choose between them. Inspiration seems dead.

This season ends with a reception at the home of Mrs. Benjamin Guinness, given by Isidor de Lara to bring more fuel to the fire in his two million pound drive for a National Opera House and Opera for the people. Alas, it also ends with the death of Sir Isidor Spielmann, who has done so much (and indeed crippled his health by overwork in the cause) for British Industrial Art and Exhibitions Overseas of British Arts and Crafts, in connection with his pioneer work at the exhibitions branch of the Board of Trade. He was one of the governors of the British Institute of Industrial Art which was founded during the war by the Board of Trade and the Board of Education.

Art here has sustained an even greater loss in the death of Lord Leverhulme, per-

haps the chief of all modern merchant princes and president of the Faculty of Arts as well as owner of a great collection. No one had a greater belief than he had in the good art could do for the people, and he but recently gave, in memory of his wife, a fine collection and a gallery to his workers at Port Sunlight, where many years ago he had built the first garden city. In all, I believe he afterwards built eleven cities on similar lines for the people employed in different parts of the world by his factories and enterprises which have a capital of sixty-five million pounds. He started life as a grocer's boy and before the days of education; yet he did more for art than any aristocrat of our day.

This month there have gone out of London, so silently that none knew of their going, the great panels with which Frank Brangwyn is decorating the St. Louis State Capitol, upon which he has been working for many years. It is strange that they have not been exhibited prior to departure, but I suppose no gallery is large enough to hold them, though one would have thought that Burlington House would have made an effort to show what is probably the most important work of art produced here for a long while. Most artists would at least have invited friends and critics to the studio to see them before they were dispatched to the United States, but Brangwyn is a recluse who does not seek publicity.

AMELIA DEFRIES.

As many people know, the PARIS NOTES Salon was turned out of its usual home in the Grand Palais this spring by the Exposition of Modern Decorative and Industrial Arts. There were a little over three thousand exhibits to be housed. So an architect constructed a long, low, one-storied building in the Tuileries Gardens along the terrace bordering the river, lined the many rooms with a warm tone of brown stuff, endowed them with excellent light, and all the critics agree that the Salon was never seen to better advantage. Despite this favorable fact, it has not aroused enthusiasm. Its general mediocrity is too evident. The writer remembers the Salons of six or seven years ago luring the visitor to come a second time, but for the past few years this has not

been the case. One visit suffices, curiosity is satisfied, here and there one sees something good, but on the whole one wonders why so many canvases are painted.

The outstanding picture this spring is undoubtedly Devambez' portrait of two young people, his son and daughter, I hear, standing side by side looking at the observer, clad in dark warm brown against a white wall. Their complexions are dark and rich, and their vitality is formidable. They are ready to step out of the frame; their bodies vibrate with life. Devambez is a man who was mutilated in the war and used crutches until comparatively recently. It was he who painted the War Panorama visited by so many tourists here, and an impressive work of its kind. The present portrait, which has made a mild sensation, represents a new development of this painter's talent. Jules Grün's "Le Mannequin," representing a dull-faced lay-figure clothed in ravishing green stuff, seated beside a table bearing vases in answering tones of the same hue, is a remarkable color symphony, sure to attract general attention. This artist is one of the cleverest of French painters.

One hopeful note struck at this Salon is the influence of a group of portraitists, sober, conscientiously exploring and following nature—of which Devambez is a brilliant member—and who owe much of their inspiration to Jean-Pierre Laurens. The work of these men is characterized by a realism which is healthy, vivacious, sane, and they constitute a strong defense against the bad tendencies of the day, what one critic aptly calls "Bolshevist aestheticism."

The sculpture section shows no especially remarkable work.

Simultaneously with "the" Salon, opens the Salon des Tuileries, at the Porte Maillot, in the Palais de Bois, which was built for this independent group of painters two years ago when they decided to separate themselves from the "Artistes français" and the "Société Nationale" (which are the two groups which compose the Salon, it will be remembered). In this Salon des Tuileries, so called because they first exhibited in the Tuileries Gardens, we find such painters as Albert Besnard, who has a superb nude "Au Matin," Jacques Blanche, Emile Bernard (much discussed), Madame Charlotte Aman-Jean (who is a daughter of

Lucien Simon), and such sculptors as Bourdelle, Despiau, Arnold. This important group deserves much fuller notice.

In addition to all this Paris is teeming with expositions. The biggest of all, the Exposition of Modern Decorative Arts, was officially opened on April 26, but is still far from ready. The Swedish and Danish rooms were the first to be inaugurated in the Grand Palais. But until all the exhibits are ready no judgment can be definitively formed, and critics are "marking time" by talking about the queer pavilions and the "Parc des Attractions" or amusement section, where everybody no doubt will "have a good time" undisturbed by questions of art. Every day, now, new exhibits are inaugurated, and it is supposed that by the early part of June the Exposition will be in running order. Nevertheless, on a preliminary visit there yesterday I saw thousands upon thousands already exploring, and speaking apparently every known language. They crowded into the Swedish and Danish rooms, where I saw Swedish glass beautiful enough to please the most exacting—novel in design but without any trace of modern outrages upon what we call good taste. There were odd smoke-colored decanters and glasses of varied shapes that were the quintessence of refinement. In the Danish room there was much beautiful porcelain from the royal Copenhagen manufactory—and much more of the same in the Danish pavilions farther away on the Esplanade des Invalides across the Seine. I saw the "monumental staircase" that has been built in the Grand Palais over the other steps and leads up to the Salle des Fêtes, with its fountains cleverly made of glass beads to imitate falling water, and its mediocre frescoes and heavy gold ornamentation and very new Gobelin tapestries, which made one long for the sacred halls of the Louvre. Among the tapestries is a magnificent one given to America, showing American troops in the Great War, with our flag very much in evidence, beautifully reproduced, and an inscription underneath in President Wilson's words, "The right is more precious than peace," "We have no selfish ends to serve," etc. The design of this superb piece was made by G. L. Jaulmes. It is quite evident that every effort has been made to insure its success.



Also, from the 5th to the 28th of June there will be an antiquaries' Fair in the Orangerie of the Château at Versailles, of which the admission proceeds will be devoted to the ever hungry upkeep of the Château and its collections.

Serge Koussevitzky, fresh from the Boston Symphony, is preparing to give four symphony concerts at the Opera, the last one to occur on June 6, with seats at from seven to fifty francs.

Bernard Shaw's play "Saint Joan" has made a deep impression here at the Theatre des Arts, with Ludmilla Pitoff as Jeanne. (The translation was made by M. and Mme. Hamon, and is luckily the best work they have done.) On the whole the French critics do not disapprove of Shaw's rendering of their heroine. They like his having done it at all, with his manifest talent, and they are very delicate in expressing the difference between their conceptions and his. The most recent French play on this subject was Francois Porché's "La Vierge au Grand Coeur," which ran only a short time.

But the great play about Jeanne d'Arc is still to be written.

LOUISE MORGAN SILL.

#### TWO NEW ART MUSEUMS

Mills College, California, is building an art gallery which will be completed by autumn. The total cost of the building including the tower will exceed \$100,000. It is constructed of reinforced concrete and will be fireproof throughout. The main gallery will be 45 by 120 feet in size, and there will be a smaller gallery for prints and less extensive exhibitions.

The building's informal, adaptable Spanish type of architecture will permit the addition of further galleries and classrooms as the need develops. All galleries and classrooms will be connected by tile-roofed walks, such as are familiar features of Spanish-colonial patios. It is said that this art gallery will be the most beautiful building on the campus.

A \$4,000,000 art museum is to be erected in Camden, N. J., the plans for which have been approved by the city commissioners, the Chamber of Commerce and other bodies. The rooms are to be constructed in period styles, now favored by museum directors as

being best adapted to the display of works of art belonging to different countries and eras. There will be in addition two courts for outdoor sculpture exhibitions, a central Pompeian court, an auditorium with a seating capacity of 500, and smaller classrooms.

#### PRIZE FOR JEWELRY DESIGN

Scholarship prizes for the best original jewelry designs submitted by American art students, these prizes consisting of \$1,000 and a round trip to Paris where the winner will enjoy a course of study at the Chambre Syndicale de la Joallerie or the Ecole des Arts Decoratifs, and two honorable mentions of \$100 and \$50 respectively, were awarded at the Art Center, June 16. These prizes were offered by Cartier, Inc., to further art in this branch of industry in the United States. The designs remained on view until the 30th. They may be retained for one year by the Art Center, for purposes of exhibition throughout the country. The designs submitted for last year's Cartier Scholarship prizes have just completed a circuit tour of museums and art institutes as far as the Pacific Coast.

Subjects for the competition were (1) a neck chain and pendant, (2) a bracelet, and (3) an earring. Prizes were awarded by a jury composed of Herbert Adams, Richard F. Bach, Pierre C. Cartier, Dr. Abraham Flexner, Howard Greenley and Malvina Hoffman.

#### PICTORIAL PHOTOGRAPHY

The Second International Salon of Photography, showing nearly 250 prints from eleven foreign countries and the United States, opened with an evening reception at the Art Center, New York, on May 19, under the auspices of the Pictorial Photographers of America. Clarence H. White, and Prof. Charles J. Martin of the Fine Arts Department of Columbia University, members of the Jury of Selection, delivered addresses.

Landscapes and architectural scenes predominated in the exhibition, with a number of still life studies and a very few portraits.

Nearly 1,500 prints were submitted from Australia, Canada, France, England, Poland, Austria, Italy, Russia, Czecho-Slovakia, Norway, the Hawaiian Islands and the United States, to the jury of selection.



ALBANY WAR MEMORIAL

ATTILIO PICCIRILLI

This exhibition closed June 15, when it was replaced for the remainder of the month by a one-man show of about 40 small photographic prints by Dr. Charles H. Jaeger.

FELLOWSHIP WINNERS—AMERICAN ACADEMY  
AT ROME

Fellowships in painting and sculpture at the American Academy in Rome were awarded recently in a competitive exhibition held at the Grand Central Galleries, New York. Michael Joseph Mueller of Durand, Wisconsin, a student at Yale University's school of fine arts, received the award for painting with his canvas "Eternal Life." The award for sculpture went to Walker Hancock of St. Louis, who won the Widener memorial gold medal at this year's exhibition at the Pennsylvania Academy of Fine Arts. Honorable mention was made of three additional paintings and three pieces of sculpture.

Twenty-one painters and sixteen sculptors

competed for the fellowships this year, which were awarded by juries composed of Edwin H. Blashfield, Ezra Winter, Eugene F. Savage, Francis C. Jones and Douglas Volk, painters, and Daniel Chester French, Charles Keck and Adolph Weinman, sculptors.

Immediately after the decisions, the gallery was thrown open to afford the public a view of all works submitted. This procedure was an innovation.

ART MUSEUM DIRECTORS MEET

The Association of Art Museum Directors met at the Art Institute of Chicago, May 11 and 12. The meeting was devoted to problems relating to museum management, the relations of the director of a museum to the trustees and the public, the questions which arise when collectors of art objects wish to donate them to the museum, and to the lack of trained men and women to fill the positions of museum directors. The following members of the



Association were present: George W. Stevens, Director of the Toledo Museum of Art and President of the Museum Association; J. Arthur MacLean, Director of the John Herron Art Institute, Indianapolis, and Secretary of the Association; Miss Lulu Miller, Director of the Hackley Art Gallery of Muskegon, Michigan; Miss Gertrude Herdle, Director of the Memorial Art Gallery, Rochester, N. Y.; William H. Fox, Director of the Brooklyn Museum; Maurice Block, Director of the Omaha Society of Fine Arts, Nebraska; J. E. D. Trask, Director of the Milwaukee Art Institute; H. O. McCurdy, Assistant Director of the National Gallery of Canada, Ottawa; Miss Katharine Inness, Director of the Montclair Art Museum, N. J.; Clyde H. Burroughs, Secretary of the Detroit Institute of Arts, and William A. Bryan, Director of Los Angeles Museum.

#### ART IN GEORGIA

The Columbus, Georgia, Chapter of the American Federation of Arts held this past spring its Second Naegele Competitive Art Exhibition. This exhibition, taking its name from its organizer, a southern painter, was composed of sixteen paintings contributed by members and associates of the National Academy of Design. Two paintings have been purchased as a nucleus for an art museum, "A March Day" by William Merritt Post, last year, and "South Egremont, Massachusetts," by H. Bolton Jones, from this year's exhibition.

In the work of inculcating appreciation of art among the school children and others in Columbus, Georgia, the Chapter has the cooperation of the Chamber of Commerce, Board of Education and other groups. A competitive contest for school children is held prior to the exhibition which will be an annual feature.

#### CHICAGO ENCOURAGES LOCAL ART

The Commission for the Encouragement of Local Art, an official civic organization of Chicago, purchased recently three works by Chicago painters, "Winter Trail" by Frank V. Dudley, "The Rain Dance" by Edgar S. Cameron, and "Adobe and Snow" by Irving K. Manoir. The Commission is planning to issue a catalogue containing a list of the 150 items, oil paintings, water colors, etchings and sculpture which it has acquired for the

city. These are distributed among and displayed in the public schools, Juvenile Courts, and in the public gallery on the Municipal Pier.

A new gold medal for sculpture has been established at the Pennsylvania Academy of Fine Arts by James E. McClees, to be known by his name and to be awarded by the Sculptor's Jury of Selection to the most meritorious work shown in the Academy's annual exhibition. The work must be a group of two or more human figures or animals, or a combination, at least one-third life size. Original imaginative conceptions will be given preference over reminiscent work. This Medal will be awarded for the first time in the 121st Annual Exhibition of Sculpture, January 31 to March 21, 1926.

The 32nd Annual Exhibition of American Painting, which opened May 23 at the Cincinnati Museum of Art, will continue on view until the end of this month.

The Art League of Columbus, Ohio, held its annual exhibition in the Columbus Gallery of Fine Arts during May. Fifty-nine members of the League were represented by 133 paintings, 6 pieces of sculpture and about 24 crafts exhibits—wood carvings, tapestries, scarfs, baskets and other items.

At the same time, by special invitation, James R. Hopkins exhibited 20 paintings.

The 31st annual exhibition of the Denver Art Museum, comprising paintings, sculpture and drawings made in Colorado not previously shown in that city, opened on the 6th of June and will remain on view until the end of September. The public opening was preceded by a private showing to members on the evening of June 4.

The 10th Biennial Exhibition of Contemporary American Oil Paintings at the Corcoran Gallery of Art will be held in the spring of 1926, from April 4 to May 16. The Trustees announce that they have selected this season instead of December, as heretofore, with the conviction that it will be of greater advantage to the artists and the public, the regular attendance at the Gallery being invariably largest at this time of year.

Circulars and entry cards, with information for those desiring to submit work, will be available about February 1, 1926.

## BOOK REVIEWS

**ADDRESSES AT THE OPENING OF THE AMERICAN WING.** Metropolitan Museum of Art, publishers. The Merrymount Press, Boston. Limited edition, for private distribution.

The addresses made upon the occasion of the formal opening of the New Wing of Decorative Arts of the Metropolitan Museum of Art, were eminently worthy of printing and preservation not merely because they gave honor where honor was due to the generous donors, Mr. and Mrs. Robert W. de Forest, and to those who had assisted in the consummation of the idea and the ideal, but because they set forth the spirit which had actuated the gift and the display, and gave the real key to a full understanding of the beneficence. Mr. de Forest in his presentation address said, "The reason for opening our American Wing with this degree of formality is not because of its extent, still less because of the gift with which it has been built, but because it is sounding a patriotic note, because for the first time an American Museum is giving a prominent place to American domestic art and exhibiting it in such a way as to show its historical development." In the closing address, Mr. Elihu Root took up this thread and continued as follows: "In the American Wing," he said, "We have the story of our ancestors and forebears told in the facts and deeds and documents they have left . . . and in that story we can find a remedy for a defect in our education. We can correct our impression that our ancestors and forebears lived cold, hard, dry lives without much beauty or much human sympathy. A human relation is established between us and a strengthening element has been put into our respect and our love for our country. We learn the lesson of simplicity which characterizes their lives, simplicity in art. We learn that lives wholly without softness or luxury can express a love of beauty. We learn that native refinement can adapt to its uses the possibilities of comparative poverty. We learn that in our people is an inheritance by right of those qualities which substitute nobler tastes for the gross and brutal appetites and we learn that art is no hothouse plant and that its flowers can bloom close against the snow."

No words should be added to these, but

it is only just and fair to state that the addresses of Mr. R. T. H. Halsey, Mr. Grosvenor Atterbury, Mr. Henry W. Kent and a letter from the Director, Mr. Edward Robinson, are all of equally notable character. Also mention should be made of the art which the printer, Mr. Updike, has put into the publication.

**THE ETCHINGS AND DRY POINTS OF CHILDE HASSAM, N. A.,** with an introduction by Royal Cortissoz. Charles Scribners Sons, publishers. Price, \$17.50.

Childe Hassam is best known perhaps as a painter in oil and in water color, but this impressive and beautiful volume catalogues 238 etchings, the majority produced within the last ten years. Mr. Cortissoz in his charming introduction calls attention to the fact that in spite of his appreciation of Rembrandt and Whistler, Mr. Hassam's contact with the works of these masters has left his artistic individuality untouched. He also calls attention to Mr. Hassam's sensitiveness as a painter and an etcher, which characterizes his work and in conjunction with his instinct for character gives it a rare and at the same time essentially personal flavor. He also calls attention to the fact that Mr. Hassam while strongly influenced by the School of French Impressionism memorializes America by an almost invariable choice of American subjects. A letter from Joseph Pennell dated February 23, 1923, which follows Mr. Cortissoz's introduction refers to this same subjective interest. "You know and I know," he says, addressing Mr. Hassam, "and mighty few other of the people who have rushed into art in this country know, that America, our country, is full of subjects and that our New York is the most marvellous and endless subject on the face of the earth." In this same letter Mr. Pennell gives the reason for his art, the art which both he and Mr. Hassam so admirably practise, and which, he says, is going to go on because we love art and because "we love this undiscovered country, our country, which is full of art."

A page and a third set forth the facts in Mr. Hassam's life—his birth, his parentage, his education, his honors, the collections in which he is represented and the associations to which he belongs—a triumphant list. Then comes the list of his etchings with



occasional illustrations, chief of these, however, and most significant of all is the frontispiece, an original etching, "Cos Cob" which emphasizes the difference between the original and the reproduction and evidences the quality of the former which the latter can but poorly intimate. This book is published in a limited edition of 400 copies. The frontispiece was printed by Peter J. Platt, one of the best known and most expert of the old copper plate printers.

**J. L. FORAIN, No. 4, MODERN MASTERS OF ETCHING SERIES.** Introduction by Malcolm C. Salaman. The Studio, London, publishers. Price, 5 shillings, net.

Too much can not be said in praise of this series, which sets forth in several volumes the works of contemporary masters of etching. Most favorable comment has already been made in these columns of the three preceding volumes devoted respectively to the works of Frank Brangwyn, James McBey and Anders Zorn. The same praise can be given to the present volume which again contains the best facsimile prints of etchings which the present reviewer has ever seen. So close are these reproductions to the originals that the amateur may well be content with their possession and derive from them pleasure comparable to the ownership of first impressions. More than this one could not say. For schools and colleges, even small museums, these books offer invaluable opportunity for study and acquaintance. The present volume contains in addition to the illuminating essay on the work of Forain by Malcolm C. Salaman, an acknowledged authority on prints and their makers, reproductions of twelve plates, among which are the "Prodigal Son," "The Christ Removing his Vestments," and "Christ Bearing His Cross," rare interpretations of great religious themes, as well as a selected number of plates setting forth episodes in the life of the French people.

**THE OUTLINE OF ART, A Guide to the Great Art Treasures of the World.** Edited by Sir William Orpen and published by G. P. Putnam's Sons, New York and London, in two volumes. Price, \$4.50, net.

This Outline of Art is in reality chiefly a compilation of stories of the great painters

taken to a considerable extent from Vasari and other well known sources, entertaining reading but not particularly enlightening and to a very small degree initiating the reader into a real understanding of the quality of art. Scattered through the two volumes there are 300 illustrations, many full page, and 24 in color. Almost without exception these illustrations are disappointing, poor in quality, too large for the pages on which they are printed, badly placed and essentially misleading. Those in black and white are bad enough but those in color are infinitely worse. They are indeed shocking in their inaccuracy. The most commendable portion of this Outline is that which deals with British Art. Almost half of the second volume is devoted to this subject, and the treatment is more comprehensive and satisfactory than that which refers to the art of other nations. But again, it is largely anecdotal rather than critical.

**MODERN ART, VOLUME IV, HISTORY OF ART, The Development of Man as Revealed by Art, an Outline of Civilization, by Elie Faure, translated from the French by Walter Pach, Harper Brothers, publishers. Price, \$7.50.**

This is the final volume of the History of Art by Elie Faure. It is dedicated to Renoir and better than anything else that we have read traces the development of the modern movement and explains it, comprehending in its explanation the various influences which have contributed to the great stream of production. We commend it most highly to those who would better understand Modern Art and the various currents which are bringing into being new forms of expression in this our own day. Here is a thoughtful, scholarly work by one who has "listened with gratitude to all the voices which for ten thousand years man has used," and has set down as far as possible the echo of these voices to the best of his ability, because he has loved man and art and has regarded life as a great adventure. The preceding volumes of the History, making it complete, have been devoted respectively to Ancient Art, Mediaeval Art, Renaissance Art and Modern Art, and collectively they contain more than 800 illustrations. Mr. Louis Mumford has characterized this history as "one of the most

important books of this generation" and in this estimate we heartily concur.

**THE MASTERS OF MODERN ART**, by Walter Pach. B. W. Huebsch, Inc., New York City, publishers. Price, \$3.50.

Walter Pach, the skillful translator of Elie Faure, has in this little volume set forth his own impressions and deductions concerning modern art. The book is to an extent a reprint of articles revised and expanded from a series which appeared originally in *The Freeman*. Beginning the modern period with the French Revolution and continuing it to the present day, he deals successively with impressionism, post-impressionism, cubism, and the modernism of the moment. The latter third of the book is devoted exclusively to illustrations and runs the gamut from David to Matisse. The section preceding the illustrations is given to notes concerning each picture as though the author himself were turning the pages with the reader, and thus explains his reasons for choice.

**GREAT STYLES OF INTERIOR ARCHITECTURE**, with their Decoration and Furniture, by Roger Gilman, Dean of the Rhode Island School of Design. Harper and Brothers, publishers. Price, \$7.50.

This book presents a new approach to the study and understanding of Architecture—a more intimate and personal approach than is usually made. It is essentially a book of styles, and establishes the relation of architecture to interiors, furniture and furnishings. Perhaps also one may find in this book a due understanding of the human element in art for it is the art of the home, whether royal or humble, palace or cottage, which is here set forth. The author has endeavored to interpret what was in the minds of the artists who created the styles and to do this he has as far as possible tried to assume the attitude and view-point of those who lived at the very time that the styles were evolved or created. Here again in this volume the illustrations are segregated rather than accompanying the text. They have been well chosen, and admirably serve their purpose. For those who are confused in regard to the styles of the various periods in Italy and France and England, this book will prove exceedingly illuminating and for the student of interior decoration it should be invaluable.

**HOW TO SEE MODERN PICTURES**, by Ralph M. Pearson, Lincoln MacVeagh-The Dial Press, publishers. Price, \$2.50.

The author of this book is one of the leading exponents of modernism and an etcher of exceptional ability. Doubtless he has been induced to resort to the written word in order to make his art and that of others treading the same path more generally intelligible. He says himself that the book was written for the members of the Art Departments of the Women's Clubs in this country, for it is they "who reveal the largest vein of the will to know in matters of art." "These women," he says, "are the logical agency of communication between laymen and artist, giving hope where there might be only despair." Mr. Pearson claims that in modern art we have a new means of vital expression, although the word "modern" does not at present offer a clean-cut obvious vision either to artist or layman. Mr. Pearson's style is essentially conversational, and what he has to say is said in a naive unstudied manner. It is pleasant reading but it does not really open any new vistas. The reader, however, can never doubt for a moment that its inception was sincere desire to share honest convictions with the public and advance the cause of art.

Curiously enough after voicing his conclusions and indulging in an appendix, comprising reading lists and study suggestions, he begins all over again and in successive chapters discusses off-hand such subjects as Beauty and Art, Official Art, Buying Pictures, the Art Dealer, Pictures in the Home, etc., etc.

**A HISTORY OF ITALIAN PAINTING**, by Frank Jewett Mather, Jr. Henry Holt and Company, New York, publishers. Price, \$3.50, (flexible covers).

There is probably no one in this country who has made so thorough a study of the works of the Italian masters as Professor Frank Jewett Mather, Jr., and none who could write on them, therefore, with equal authority. Prof. Mather's approach to the subject, however, is not merely that of the expert, but of one who is a lover of art as well. The present volume grew out of lectures which were delivered at the Cleveland Museum of Art in 1919-20, where as the author himself said, he had ideal hearers, beginners who wanted to learn and were



willing to follow a serious discussion. We have here, therefore, frankly a beginner's book. Controversial problems have been avoided. When opinions on contested points are cited, the author gives his authority or personal reasons in notes, and "in order not to clutter up the text" these are printed at the end. For the same excellent reason hints on reading and private study are "tucked away in the last pages where they will not bother readers who do not need or want them." Primarily the book is an introduction to Italian painting for the intelligent traveller and private student and for those who are purposing to make the *grand tour*. All such would do well indeed to pack this little volume in their handbag along with their Baedeker. Short of seeing these masterpieces with one who knows them well, this little book will afford the best introduction.

**ESTIMATES IN ART**, by Frank Jewett Mather, Jr. Henry Holt and Company, publishers. Price, \$2.50.

Professor Mather is essentially a teacher, a student, but in this book he shared with the reader his enthusiasm for the work of certain great artists, Claude Lorrain, Botticelli, El Greco, Goya, Vermeer, Sorolla, Carrière, Watts, our own John LaFarge, and finally some of those great unknown masters of China and Japan. Naturally he indulges somewhat in biographical reminiscences but also and invariably it is the quality of the art which he explains.

**A WANDERER AMONG PICTURES**, by E. V. Lucas. George H. Doran Company, New York, publishers. Price, \$5.00.

This is a wanderer book of a little different character from those by the same author with which the majority of present-day readers are acquainted. It deals exclusively with the works of master painters and leads one by the hand from picture to picture in the great galleries. It is intended for the hurried traveler rather than the art student and it points out to such the chief works of supreme genius which should be seen. It is a bit dull reading, but so are the majority of guide books. More than this, it does not pretend to be. The 72 illustrations will assist the traveler on his initial trip in the matter of identification.

**MICHAEL ANGELO, REMBRANDT, and CHARDIN AND VIGEE LEBRUN**, by E. V. Lucas. George H. Doran Company, New York, publishers. Price, \$1.50 each.

In this series of little books on the great masters, E. V. Lucas gives brief biographical data concerning each master which in every instance is followed by a series of illustrations of his most famous works. Collectively these little biographies supplement the author's travel books and his more ambitious volume, to which reference has just been made.

**THE PAINTERS OF FLORENCE** from the Thirteenth to the Sixteenth Century, by Julia Cartwright. E. P. Dutton & Co., New York, publishers. Price, \$2.00.

The first edition of this book was issued in January, 1901, and reprinted four times; a second edition was issued in 1910 and this is now reprinted. All those who have read the author's biographies of Isabella and Beatrice d'Este, know how graceful is her style and how human her point of view. Certainly no one could have a more delightful preparation for an understanding of the works of the painters of Florence than is provided in the pages of this charming book.

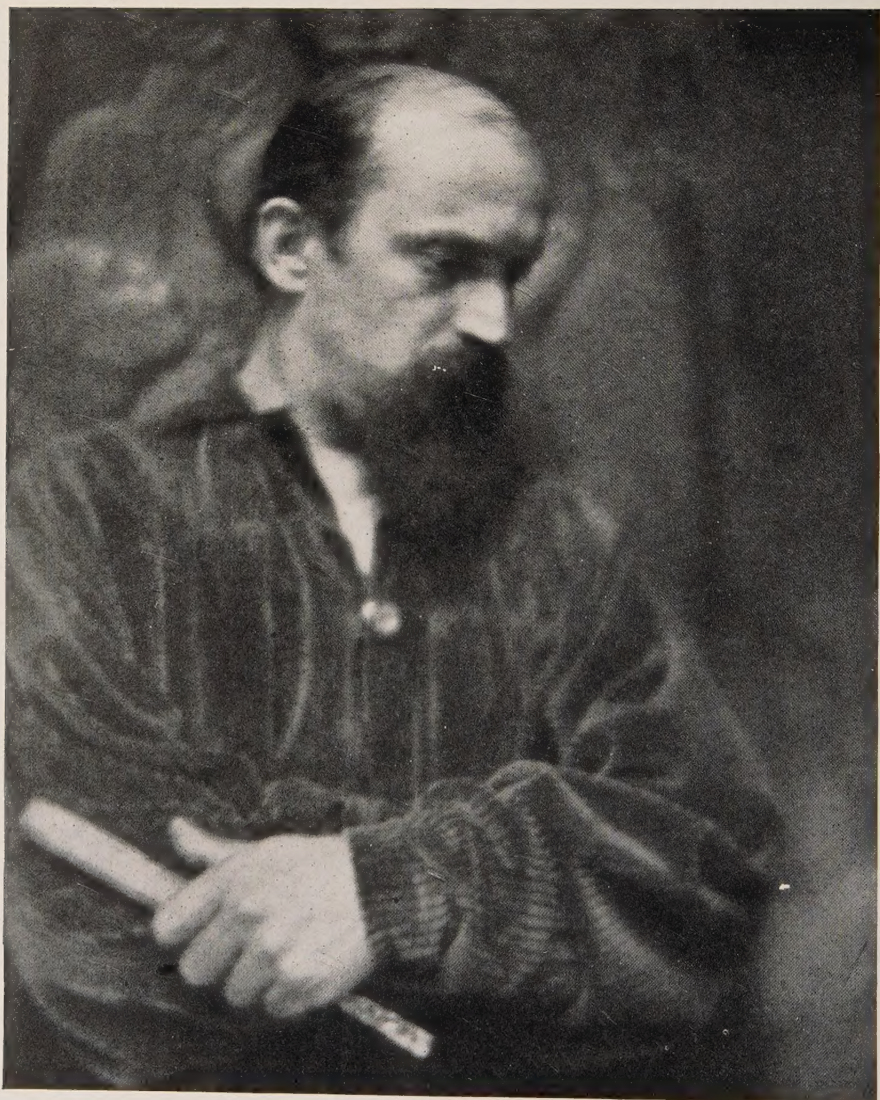
**THE ART OF ETCHING**, by E. S. Lumsden. J. B. Lippincott Co., publishers. Price, \$6.00.

Mr. Lumsden is an associate of the Royal Scottish Academy and himself an etcher. At least half of his present volume is taken up with a discussion of technical methods and procedure. The second half gives a survey of the art of etching and in chronological order deals with the works of the great etchers, including the most distinguished etchers of today. It will be of most interest to those who are practicing etching and particularly to those who are practising it unaided.

The Los Angeles Museum recently received a \$5,000 subscription to its Museum Patrons Association from a resident of Los Angeles, who, however, desires to be anonymous. The Museum Patrons Association was organized and incorporated by friends of the Museum for the purpose of encouraging its work and activities and those of any other institution which may be associated with it, such as the Otis Art Institute.







MESTROVIC

THE GREAT SERBIAN SCULPTOR

AN EXHIBITION OF WHOSE WORK IS NOW ON VIEW IN THE CITY ART MUSEUM, ST. LOUIS, MO.

FROM A PHOTOGRAPH BY  
CLARA E. SIPPRELL